

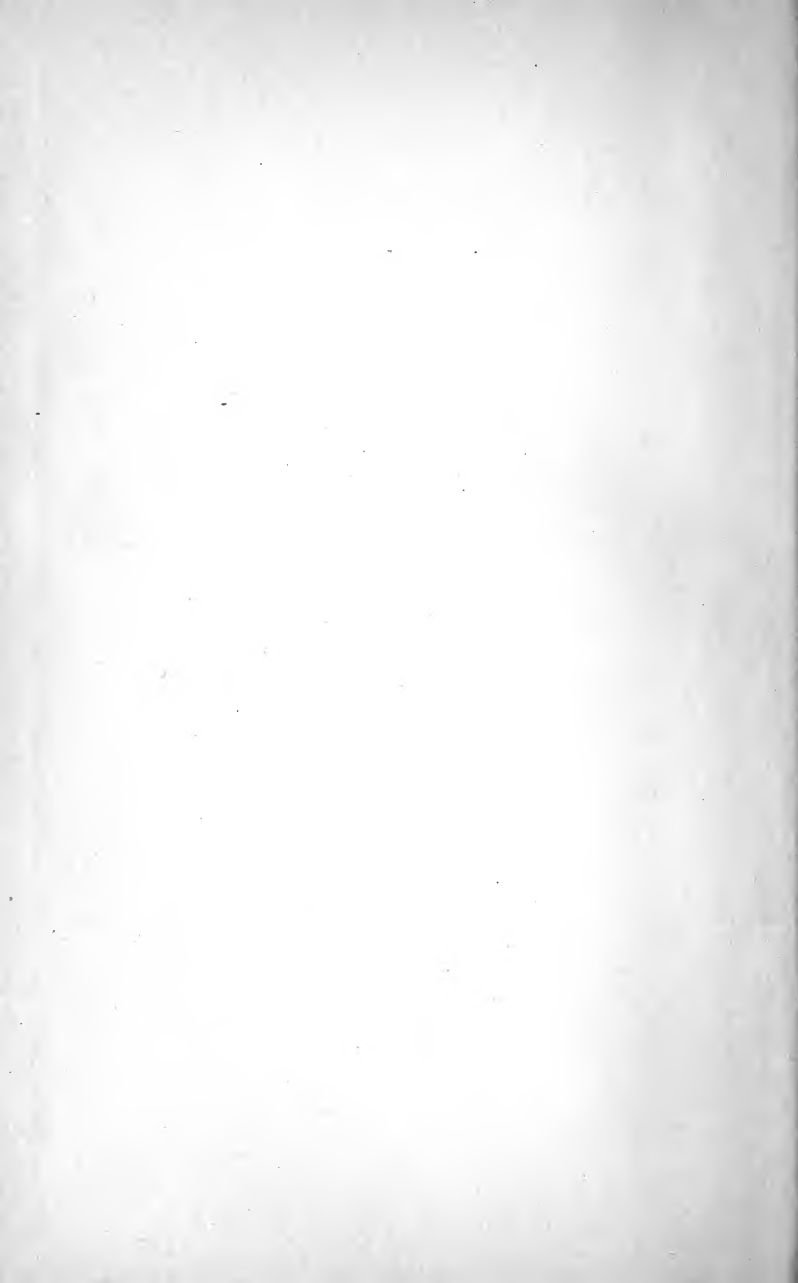
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THE NORMAL COURSE IN ENGLISH

BASED UPON THE POPULAR WORKS OF

PROFESSOR ALFRED H. WELSH

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THE NORMAL COURSE IN ENGLISH.

BASED UPON THE POPULAR WORKS OF
PROFESSOR ALFRED H. WELSH.

— ♦ —

PREPARATORY LESSONS IN LANGUAGE.

By Mary I. Lovejoy, Principal of Broadway School,
Chelsea, Mass.

— ♦ —

**THE ELEMENTS OF LANGUAGE AND
GRAMMAR.**

Edited by J. M. Greenwood, A.M., Superintendent
of Schools, Kansas City, Mo.

— ♦ —

STUDIES IN ENGLISH GRAMMAR.

Edited by J. M. Greenwood, A.M., Superintendent
of Schools, Kansas City, Mo.

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✓
The Normal Course in English

STUDIES

IN

ENGLISH GRAMMAR

A Comprehensive Course

FOR GRAMMAR SCHOOLS, HIGH SCHOOLS
AND ACADEMIES

✓
BASED UPON WELSH'S "LESSONS IN ENGLISH GRAMMAR"

✓
EDITED BY

J. M. GREENWOOD, A.M.

SUPERINTENDENT OF SCHOOLS, KANSAS CITY, MO.

✓
Welsh, Alfred H. P.



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SILVER, BURDETT & CO., PUBLISHERS

NEW YORK . . . BOSTON . . . CHICAGO

1892

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PREFACE.

IN the preparation of this book, the essential features of Welsh's "Lessons in English Grammar" have been retained. Many chapters have been rewritten, others enlarged, and the entire work has been recast and rearranged.

Two points have been kept prominently in view: (1) What the boy or girl of average ability knows of the use of our language before beginning the systematic study of its facts, and the laws and usages of its structure; (2) What amount of information such an one ought to possess of our language after having studied it intelligently for the length of time usually devoted to it in the graded and ungraded schools of the country.

It is, therefore, assumed that they actually know something concerning the language they speak and write, and that they are capable of learning a great deal more if they have an opportunity.

The sentence is the unit of thought; its elements are words, phrases, and clauses. These taken separately are pieces of sentences. When properly put together, they are the vehicles of thought.

Good definitions are held to be absolutely necessary in the formal study of any science, English Grammar not excepted. They are the hitching posts for concentrated thought and reference. All definitions in this book are therefore clear, pointed, and precise. The language employed is designed to convey the exact meaning to the pupil's mind.

The plan of study is for the pupil to master in detail each chapter; to fix its essential points in his mind; to assimilate and to retain them for all time; and to be able to use them whenever they are needed.

Exercises for review are interspersed throughout the book, for the purpose of testing the learner's knowledge of what has been studied. Instead of giving a rule of syntax, followed by exercises to be corrected according to pattern, all the rules are given in one group, followed by miscellaneous exercises. The learner must depend upon his own judgment in the application of principles.

The Glossary of Grammatical Terms will be welcomed by teachers generally. In it the pupil will find much that will be helpful in the further prosecution of linguistic studies.

The work, as now submitted to teachers and pupils, is believed to be teachable in form, systematically arranged, neither cumbersome nor tedious in matter, and it contains those essentials of the language which every boy and girl ought to know, thoroughly understand, and be able to apply.

KANSAS CITY, MO.,
July, 1892.

J. M. G.

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STUDIES IN ENGLISH GRAMMAR.



CHAPTER I.

English.—Growth and Relations.

1. Our language is called English from the word *Ænglisc* (*Angle* or *Engle*), the name of a tribe of Germans who, with other German tribes (Saxons and Jutes), settled in Britain about the middle of the fifth century. Their new home was called *Ængla-land*, land of the Angles.

2. The speech brought over by these people was unmixed and was but little influenced by that of the old Celtic inhabitants of Britain, whom, for the most part, they drove out or destroyed. Some words, however, as *crag*, *crook*, *cradle*, *mop*, *bonnet*, *ribbon*, were added from this source, just as we in America retain a few words, as *canoe*, *wigwam*, borrowed from the Indians that once spread over this continent.

3. A few words in general use, as *scold*, *shy*, *fellow*, *cake*, were taken from the Northmen of Scandinavia, who, in the ninth century, obtained a footing in the North and East of England.

4. In the eleventh century the English were overcome by the Normans, who spoke French. After a while the conquerors, being the smaller number, mingled with the conquered, and, by the mixture of the

two, their speech also came to be somewhat mixed. Thus very many of our words come from France.

5. For nearly four hundred years before the coming of the Angles, the Romans had occupied the central portion of the island, and the English settlers adopted the Latin (or Roman) names for certain familiar objects: *vallum* (a wall); *castra* (a camp), changed to *ceastre*, then to *chester* (man-chester); *strata* = *stræt* = street.

6. The Roman priests and monks who brought Christianity to our forefathers in the sixth century, introduced some Latin words, connected chiefly with the services of the Church. Thus:—

LATIN.		OLD ENGLISH.		MODERN ENGLISH.
episcopus	=	biscop	=	bishop
monachus	=	munuc	=	monk
sanctus	=	sanct	=	saint
diaconus	=	diacon	=	deacon
presbyter	=	preast	=	priest

7. French is really an offshoot from Latin, and so the Norman Conquest was the means of adding to English another very considerable Latin element, much altered from the original form, as *reason* (Lat. *ratio*, Fr. *raison*). Usually, words that have come to us directly from the Latin have not undergone so much change in spelling:—

LATIN.	COMING DIRECTLY INTO ENGLISH.	INDIRECTLY THROUGH NORMAN FRENCH.
captivum	captive	caitiff
factum	fact	feat
hospitale	hospital	hotel
securum	secure	sure
separare	separate	sever

8. Through the Revival of Learning in the sixteenth century, English writers added to the language very many Latin words with very little change of form.

9. We have also borrowed many scientific and philosophical words from the Greek, as *music*, *botany*; and miscellaneous terms from numerous other languages, as *boom*, *yacht*, which are Dutch; *calico*, which is Hindoo; *lilac*, which is Persian; *satin*, which is Chinese; and so on.

10. Thus we see that the English language, as it now exists, is made up from many tongues. Yet the Anglo-Saxon is the basis, furnishing all our grammar (ways of putting words together), and the majority, perhaps three-quarters, of words in daily use.

11. Saxon words are connected with the feelings of the great mass of the people, with the common arts and modes of life, the familiar sights and sounds of earth and sky. Thus, *father*, *mother*, *husband*, *wife*, *friend*, *home*, *cradle*, *hunger*, *sorrow*, *anger*, *wonder*, *bitter*, *tear*, *smile*, *light*, *heat*, *cold*, *rain*, *snow*, *storm*, *fly*, *swim*, *creep*, *crawl*, *sight*, *touch*, *taste*, *body*, *head*, *ear*, *eye*, *tongue*, *lip*, *chin*, and others of like import, are Saxon.

12. We have a very long series of English works, written at different periods, and going back beyond the time of King Alfred, who died in 891. From these writings we see how English has changed from time to time; some words passing out of use, others coming into use; some changing their meaning, almost all changing their pronunciation. Turn, for example, to the sixth and seventh verses of the first chapter of St. Mark, and compare what you see there with the following forms of the same passage: —

A.D. 1000.	A.D. 1150.	A.D. 1380.
<p>And Iohannes wæs gescreyd mid oluendes hær um & fellen gyrdel wæs ymbe his lendenu & gærstapan & wudu hunighe æt. & he bodude & cwæth. strenga cymth æfter me thæs ne eom ic wyrthe that ic his sceona thwanga bugende uncnytte</p>	<p>And Iohannes wæs gescreyd mid olfendes hære & fellen gyrdel wæs embe his lendene & garstapen & wude hunig he æt. & he bodede & cwæth. strengre kymth æfter me. thas ne æm ich wurthe that ic his scone thwange bugende un-cnette</p>	<p>And John was clothid with heeris of camelis, and a girdil of skyn abowte his leendis ; and he eet locustus, and hony of the wode, and prechide, seyinge A strengere than I schal come aftir me of whom I knelinge am not worthi for to undo the thong of his schoon</p>

13. Because the English language was brought from Germany, it is still very much like the languages of Germany, and is accordingly often called a Germanic language. You may see this likeness by comparing, for instance, our *house* and *thou hast* with the German *haus* and *du hast*. By extending this comparison, scholars have shown that most of the languages in Europe are related to one another by having descended from a common parent, the Aryan, whose ancient abode was somewhere in Asia.

To report and describe in an orderly way the facts of a language, to collect and set forth the manner in which it is used by people of the best education, is the true aim of a grammar.

CHAPTER II.

Introduction.

PRELIMINARY DEFINITIONS.

English Grammar is the science of the principles and usages of the English language. The principles of the English language may be conveniently classed as follows:—

1. The elementary sounds and letters of the language.
2. The grouping of the words into classes.
3. The construction and analysis of sentences.
4. The rules that govern versification.

Therefore English Grammar is divided into four parts: *orthography*, *etymology*, *syntax*, and *prosody*.

ORTHOGRAPHY.

Orthography is that division of grammar which treats of the elementary sounds; the letters and diacritical marks which represent them; the combination of letters into syllables and words.

Orthoepy, which treats of the pronunciation of words, is learned from spelling books and dictionaries.

A **letter** is a character which denotes one or more elementary sounds of the language.

A **syllable** is a letter or a combination of letters uttered by one impulse of the human voice.

A **word** is a syllable, or syllables, having some meaning.

REMARK. — Orthography is from the two Greek words, *orthos*, right, and *graphein*, to write; it means *correct writing*.

The elementary sounds of the language are divided into *vocals*, *sub-vocals*, and *aspirates*. **Vocals** are pure voice sounds; **sub-vocals** are voice and breath; and **aspirates** are breath sounds: also, some writers call the vocals *vowel sounds*, and the sub-vocals and aspirates *consonant sounds*. Tables of the elementary sounds may be found in nearly all the higher grade of school readers.

THE USE OF CAPITALS.

One of the helps to clear expression is the use of differently sized letters. Thus, *lord* in its general sense denotes a man of authority and power, and when so used it is begun with a small letter; in its particular application to God or a person, as '*Lord Bacon*,' it is begun with a larger letter, called a capital.¹ Similarly, if we wish to combine *sea* and *dead* — the one a common name and the other a common attribute — and to designate by the combination a single object, this peculiar use is rendered visible by initial capitals: *Dead Sea*. *Thou* is capitalized below to show its reference to the Deity: —

O Thou whose love can ne'er forget its offspring man!

The presence of the antecedent, however, renders such capitalization quite unnecessary, since the reference is perfectly clear without it

¹ Latin *caput*, head. Large letters are so named because they are usually placed at the *heads* of words or sentences.

These are *thy* glorious works, Parent of Good,
 Almighty! *thine* this universal frame,
 Thus wondrous fair: *thyself* how wondrous then!

We write 'the *constitution* of the world,' but 'the *Constitution* of the United States'; 'the *reformation* of character,' but 'the *Reformation* of Luther'; 'a *revolution* in politics,' but 'the *Revolution* of 1776'; '*democratic* principles,' but 'the principles of the *Democratic* party.' The foundation of the difference is, that the use of a word as a proper name requires an initial capital. It is for this reason that the principal words in the titles of books, which are really names of individual objects, are capitalized.

If the writer attaches peculiar weight to a word, he may express the fact to the reader's eye by capitalizing either all the letters or the initial one. Thus, when a word is being defined, it is not unusual to commence it with a capital. Who has not observed how customary it is, in advertisements, to begin with capitals the names of the leading objects to which it is desired to draw attention?

Though not for the sake of emphasis, yet still to assist the reader's understanding, the beginnings of sentences, while marked by certain points or stops, are also capitalized; and when one sentence is contained in another as a quotation, without change of form or introductory connective, the initial capital is retained:—

- (1) Remember the maxim, "Honesty is the best policy."
- (2) Remember that honesty is the best policy.

These illustrations suggest that every rule of capitalization derives its value from this principle,—that the design of capitals is to exhibit to the eye the idea;

consequently, that their different uses are mainly reducible to two, — the indication of proper names, and the indication of emphasis.

It follows, moreover, from the essential office of capitals — to bring out the meaning of a sentence — that something must be allowed to taste. Within reasonable limits the usage of the same or of different writers may properly vary, as in the following:—

The canebrakes of the *state* of Louisiana. — *Bancroft*.

The union of the *States*. — *Everett*.

Used in Louisiana and some neighboring *states*. — *Worcester*.

The *States* of Italy. — *Macaulay*.

In the service of a single *state*. — *Ibid*.

For the *Bar* or the pulpit. — *Mandeville*.

He is a member of the *bar*. — *Worcester*.

The general practice is to begin with capitals:—

1. Every sentence.
2. Every line of poetry.
3. Every direct quotation — one expressing a thought, and not introduced by a conjunction:—

(*Direct.*) The poet says, "Learn to labor and to wait."

(*Indirect.*) The poet says that we must learn to labor and to wait.

(*Direct.*) His question is "Why do you not go?"

(*Indirect.*) He desires to know why you do not go.

4. Statements enumerated in a formal manner:—

To establish the similarity of two polygons, it must be proved:—

(1) That they are mutually equiangular;

(2) That their corresponding sides are proportional.

5. Illustrative examples (quotations, or assumed to be such), if sentences:—

(1) The distinction is that *yea* and *nay* are answers to questions framed in the affirmative; as, *Will he go?*

(2) When from sudden emotion we give utterance to some abrupt, inverted, or elliptical expression, we are said to use an exclamation; as, *Bravo! Dreadful! The fellow!*

6. Proper names, hence also names of months and days, leading words in titles of books and essays, and all appellations of the Deity.

7. Proper adjectives, — adjectives derived from proper nouns. Not infrequently words so derived have lost their primary reference, like worn and faded coins. Such are usually written with small initials; as, *damask*, from *Damascus*, and *stentorian*, meaning loud, from *Stentor*, a fabulous person noted for the strength of his lungs.

8. Names of things vividly personified, when individual: —

Thou Sun, said I, fair light!

And thou, enlightened Earth, so fresh and gay!

Ye hills and dales, ye rivers, woods, and plains,

And ye that live and move, fair creatures, tell,

Tell, if you saw, how came I thus, how here?

9. Titles of office, honor, or respect, when used in connection with the proper name or (as a rule) in direct address.

10. Names of the cardinal points (*north*, *south*, etc.), when these denote a district or a people, but not when expressing mere direction.

11. Finally, the pronoun *I* and the interjection *O* should be capitals.

Both *O* and *oh* express emotion, but the former is customarily used before vocatives: —

O Fortune, Fortune! all men call thee fickle.

If the world be worth thy winning,

Think, oh! think, it worth enjoying.

EXERCISES.

The pupils will make the necessary corrections, and will give the reasons therefor :—

(1) We had much pleasure. (2) My name is pleasure. (3) The entrance into the garden of hope was by two gates ; one of which was kept by reason, and the other by fancy. (4) The general assembly meets on the first monday in January. (5) Let not the snares of the world, Oh my Son, take away your heart from good. (6) Three cheers were given for the "champion of the south." (7) The bible says, "children, obey your parents." (8) She is gone to him that comforteth as a father comforteth. (9) The president lives in the white house. (10) These birds go South in Winter, but return in Spring or Summer. (11) At length the toleration act was sent down to the commons. (12) He flattered himself that the tories might be induced to make some concessions to the dissenters, on condition that the whigs would be lenient to the jacobites. (13) See art's fair Empire o'er our shores advance. (14) Burke's "philosophical inquiry into the origin of our ideas of the sublime and beautiful," and allison's "essays on the nature and principles of taste," are works of permanent value. (15) The reign of queen Anne is generally admitted to have been the augustan age of English literature. (16) The norman conquest was the means of introducing chivalry and the feudal system into England. (17) The wars of the roses desolated britain between the years 1455 and 1485. (18) The work is admirably adapted to the use of schools. (19) He made him colonel of a regiment and sent him to gen. Sherman for orders. (20) The english stood fast, although the french invaders poured upon them a continuous discharge of arrows, which seemed to fall like Winter hail. (21) There is a kinship in art like that between all the dutch and flemish masters of the germanic school. (22) The ways of providence are inscrutable to human eyes. (23) The sessions of the architectural board will be held in the large hall. (24) A bill was passed by congress, locating the world's columbian exposition at chicago.

(25) trust no future, howe'er pleasant !

let the dead past bury its dead !

act — act in the living present !

heart within, and god o'erhead.

SYLLABLES.

Words are classified according to the number of syllables, — each syllable representing a distinct sound. A word of one syllable is a **monosyllable**; of two syllables is a **dissyllable**; of three syllables is a **trisyllable**; and of four or more syllables is a **polysyllable**.

Dividing a word into its syllables is called **syllabication**. Separating a word into syllables assists in ascertaining the correct pronunciation of the word. The sign of separation is the hyphen (-), which is placed between the syllables, or the parts of a compound word. Instead of putting a hyphen between syllables, a space may be used for the purpose of separation. Consequently a word may be separated into syllables in two ways; thus, *ef-fem'-i-na-cy*, or *ef fem' i na cy*.

The following directions will aid the learner in separating words into syllables: —

1. **Join consonants generally to the vowel sounds they modify**; as, *phil-o-soph'-ic-al*, *av-oir-du-pois'*.

2. **Separate two vowel sounds that come together unless they make a diphthong**; as, *pan-a-ce'-a*, *a-e'-ri-al*.

3. **Prefixes and suffixes are usually separated from the radical words which they modify**; as, *cheer'-less*, *con-spic'-u-ous*. In some cases the prefix loses the force of its original meaning, and the direction does not apply; as may be shown with the words *rec'-ol-lect* and *re-col-lect'*.

4. **Compound words when separated are divided into the simple words of which they are composed**; as, *day-break*, *postal-card*.

5. **A word may be divided at the end of a line, but a syllable never.**

SPELLING.

Spelling is the art of naming or writing the letters composing a word in their proper order. Words are spelled orally in two ways; namely, by letters and by sounds. To spell a word by sound is to spell it phonetically.

A complete list of the written signs of a language is its **alphabet**. This word is derived from *Alpha, Beta*, the names of the first two letters of the Greek alphabet.

In a perfect alphabet there would be as many letters as there are sounds in the language. Our forty-three sounds ought to be represented by forty-three symbols. Evidently, then, our alphabet is very imperfect.

1. It consists of only twenty-six letters, three of which, *c, q, x*, are not needed, since *c* may be represented by *s* or *k* (as in *certain, card*), *q* by *k*, *qu* by *kw* (*quick*), *x* by *ks* (*fox*). We have really, therefore, only twenty-three useful letters.

2. One letter or combination may stand for more than one sound; as, *s* in *seas*; *g* in *girl* and *gin*; *a* in *ale, add, share, far*; *ough* in *bough, borough, cough, through*.

3. The same sound is represented by different signs; as the short sound of *e* appears in *end, many* (meny), *said* (sed), *friend* (frend), and the sound of *k* in *keep, cause, chorus*.

4. There are many silent letters: *through, borough*.

To remedy the defects of the alphabet:—

1. It is supplemented by a number of double letters, or digraphs, which are as inconsistently employed as the simple characters themselves; as, *phantom, malign, rou-gh*.

2. A final *e* is used to indicate a long vowel ; as, *bite*. The preceding vowel, however, is frequently short ; as, *live, give*.

3. A consonant is doubled to indicate a short vowel ; as, *folly, hotter*.

The following rules for spelling words will aid those who study them carefully : —

1. **Words of one syllable ending in *f, l, or s*, preceded by a single vowel, double the final consonant ;** as, *staff, cliff, doff, puff ; all, bell, tell, hill, toll ; grass, mass, press, hiss, muss, truss*. The important exceptions are *clef, if, of, pal, nil, sol, as, gas, yes, gris, his, this, plus, pus, bus, thus, us*.

2. **Words ending in other consonants do not double the final letter ;** as, *bad, drag*. There are, however, some exceptions ; as, *add, egg, err, inn, burr, purr, butt, buzz, fuzz*, and some other words.

3. **Words of one syllable and words accented on the last syllable ending with a single consonant preceded by a single vowel, double the final consonant before a suffix beginning with a vowel ;** as, *per-mit', permitting ; drop, dropped*.

4. **Final *e* is usually omitted before a suffix beginning with a vowel ;** as, *save, sav-ing ; blue, blu-ish* ; but words ending in *ce* and *ge* retain the *e* before *ous* and *able* to prevent a change of sound in *c* and *g* ; as, *change, change-a-ble ; peace, peace-a-ble*.

5. **Words ending in *y* preceded by a consonant change *y* to *i* when a suffix is added (except the suffix *ing*) ;** as, *merry, merrier ; pity, pit-i-ful*.

6. **Compounds usually follow the spelling of the simple words of which they are composed ;** as, *up-hill,*

shell-fish, full-eyed; but permanent compounds ending in *full* and *all* sometimes drop an *l*.

WORDS AS PARTS OF SPEECH.

Words, according to their uses in language, are divided into eight groups or classes, called **parts of speech**; namely, *nouns, pronouns, adjectives, verbs, adverbs, prepositions, conjunctions, and interjections*. They may be defined as follows:—

1. A **noun** is a word used as a name; as, *Henry, box, truth*.

2. A **pronoun** is any word that stands for a noun; as, *He* loves *his* mother, and *she* loves *him*. *They* took *what* they wanted.

3. An **adjective** is a word used to limit or qualify the meaning of a noun; as, *good* man, *that* book.

4. A **verb** is a word that asserts, commands, or questions; as, *He runs. Drop it! Does he study?* They *saw* the soldier when he *crossed* the river. A verb is also a word that expresses *action, being, or state*.

5. An **adverb** is a word that modifies the meaning of a *verb, adjective, or other adverb*; as, The boys are *there*, and they are studying *very diligently*.

6. A **preposition** is a word that connects its object to some other word; as, He crossed the river *on* the bridge.

7. A **conjunction** is a word that connects words, phrases, and sentences; as, John *and* James went to town. He spoke of the gigantic trees *and* the beautiful flowers. George went to England, *but* Charles remained at home.

8. An **interjection** is a word that expresses emotion; as, *alas! pshaw!*

QUESTIONS FOR REVIEW.

1. What is English grammar?
2. Into how many classes is it divided?
3. Define and illustrate each.
4. What is orthography?
5. How is it derived?
6. What is a letter?
7. What is the difference between a letter and its sound?
8. Define elementary sound.
9. What is the difference between a letter and a syllable?
10. When are they the same? Why?
11. When may a letter, a syllable, and a word be all in one?
12. Illustrate.
13. Write a classified list of all the vocals, sub-vocals, and aspirates in our language.
14. State the difference between capital and small letters.
15. Write ten sentences illustrating ten different rules for using capitals.
16. Give the classification of words into syllables.
17. What is the literal meaning of each of the words monosyllable, dissyllable, trisyllable and polysyllable?
18. Define syllabication.
19. Separate the following words into syllables and give a valid reason therefor: *petroleum*, *vicarious*, *oleaginous*, *mischievous*.
20. In how many ways can a word be spelled? Illustrate.
21. Give an example under each of the six rules for spelling words.
22. Give an exception under each rule.
23. Write a definition of each part of speech.

CHAPTER III.

Language. — The Sentence.

Language is, in the broadest sense, any means of expressing thought, feeling, or purpose. Grammatically speaking, it is divided into two kinds: *written* and *spoken*. Both divisions are made up of words, and the words are grouped into classes, called *parts of speech*. The English language, therefore, like all other languages, is composed of words, and words make sentences.

THE SENTENCE.

A **sentence** is a thought expressed in words. The sentence is the unit of thought in the English language.

Should you hear some person speak only the words *stars, leaves, iron*, you would naturally ask, “Well, what about them?”

Nor would you be satisfied, should you hear merely such expressions as *shine, fall, is useful, room, carpet, my, is, the, in, dusty, very*. The natural question would be, What *falls?*, What *shines?*, etc. Neither the single words nor the groups tell anything.

If now these words be fitted together in a certain way, no explanation will be required: —

Stars shine.

Leaves fall.

Iron is useful.

The carpet in my room is very dusty.

The meaning is here complete : something has been said or stated — a thought has been expressed.

A thought can be expressed in two words ; as, —

Peter repented.

Dogs fight.

Diamonds sparkle.

Such are called **naked sentences**. They give the words necessary to a meaning, and all other words than these are enlargements ; as, *Peter*, who denied his master, *repented* bitterly.

CLASSIFICATION OF SENTENCES.

Sentences are classified in two ways, according to *structure* and according to *use*.

First, as to **structure**: Notwithstanding the great variety of structure they exhibit, all sentences fall under one of three classes. They are *simple*, *complex*, or *compound*.

A sentence that expresses only a single act or thought is said to be **simple**. There may be several things of which something is asserted, and the subject is then said to be compound : —

Hope and *fear* are the bane of human life.

There may be several things asserted of the subject, and the predicate is then said to be compound : —

Charity *hopeth* all things, *believeth* all things, *endureth* all things.

The modifiers may be compound : —

A *diligent* and *prudent* man will be successful.

Parts which do not modify each other are said to be

co-ordinate, — that is, of equal order or rank; as in the preceding sentence, or in the following:—

The coach will leave the city *in the morning*, — *before sunrise*.

The test of a simple sentence is, that it comprises only words and phrases.

If the sentence is of the form, *When the sun rose, the ship sailed*, it is no longer simple, since it contains two acts of thought, — two distinct subjects, *sun* and *ship*, and two distinct predicates, *rose* and *sailed*, yet so put together as to form a whole. Another peculiarity is, that the first part, *when the sun rose*, indicates the time of sailing, and so modifies *sailed* as a temporal adverb. Such a sentence is said to be *complex*.¹ Hence a **complex sentence** consists of two or more simple sentences, one of which is principal and the others (clauses) subordinate.

If the sentence is of the form, *The sun rose, and the ship sailed*, it is neither simple nor complex. It is not simple, because it contains more than one combination of subject and predicate; it is not complex, because the statements composing it are grammatically independent of each other — neither modifies the other. Such a sentence is said to be *compound*.² Hence a **compound sentence** consists of two or more co-ordinate sentences. The co-ordinate parts of a compound sentence are called its members. The members themselves may be simple or complex:—

(1) One generation blows bubbles, and another bursts them.

(2) This part of knowledge is growing, and it will continue to grow till the subject is exhausted.

¹ Latin *con*, with, and *plectere*, to twist, = to twist together.

² Latin *con*, with, and *ponere*, to place, = to place together.

The simple sentence with compound subject or predicate is often said to be a contracted equivalent, giving the meaning of two sentences in one. Thus:—

I saw Fannie and Jessie =
I saw Fannie and I saw Jessie.

The sentence, however, cannot always be so resolved:—

Two and three are five.
James and John carried the pail.

According to **structure**, then, sentences may be divided thus:—

A **simple sentence** is an independent proposition.

A **proposition** contains but one subject and one predicate, either of which may be compound.

A **complex sentence** is an independent proposition and one or more subordinate propositions.

A **compound sentence** contains two or more independent propositions.

The members of a compound sentence may be either simple or complex.

Second, as to **use**: A sentence that merely asserts a fact or states a truth is **declarative**; as, —

The quality of mercy is not strained.
Rose a nurse of ninety years;
Set his child upon her knee.

The subject of assertion is sometimes made the subject of inquiry. The sentence is then **interrogative**, formerly styled *direct* when it could be answered by yes or no; and *indirect* when it could not be so answered; the first being introduced by the verb or its

auxiliary, the second by some interrogative term — pronoun, adjective, or adverb: —

Have you seen Henry?
Who defeated Burgoyne?
Where was he defeated?
Which book have you?

In point of fact, however, these are all of the direct form, and a proper indirect question is a dependent one — a clause that involves a question without actually putting it: —

Forbear to ask *what to-morrow will bring forth*.

The sentence may be intended to originate some act, and it is then said to be **imperative** — the mode of its principal verb: —

- (1) *Disturb* his hours of rest with restless trances;
Afflict him in his bed with bedrid groans.
- (2) *Forgive* me.
- (3) *Let* us sing the praises of the King of Glory.

Other and stronger forms of expressing obligation or compulsion are made by the use of shall and must: You *shall* go, You *must* go.

The form in (3) is sometimes abridged by dropping the verb *let* [= permit], changing the object to the subject nominative, and the dependent infinitive to a finite: —

Sing we the praises of our God.
Come one, *come* all.
 Somebody *call* my wife.
 Ruin *seize* thee, ruthless king!

Since the imperative is the form of entreaty or desire, as well as of command, there is no valid objection to calling these exceptional forms imperative sentences,

and their verbs imperatives of the first or third person to agree with their nominative subjects. This seems preferable to expanding them into, — *Let* ruin [to] seize thee, or *May* ruin seize thee, etc.

Any sentence that gives passionate expression to hope, joy, desire, fear, anger, grief, or pain is **exclamatory**, exclamative:—

*How poor, how rich, how abject, how august,
How complicate, how wonderful is man!*

Generally it partakes of the interrogative form, and is introduced by *who*, *what*, or *how*:—

Who would have thought it!
What a piece of work is man!
How grandly he moves!

Exclamative *sentences* must be carefully distinguished from exclamative *phrases*.

The same sentence may be in one class and another in different uses. Thus:—

Shut the door. *Imperative in form and meaning.*
Shut the door? *Imperative in form, but interrogative.*
Shut the door! *Imperative in form, but exclamative.*
How he shut the door! . . *Exclamative in form and meaning.*
Henry is well. *Declarative in form and meaning.*
Henry is well? *Formally declarative, logically interrogative.*
Is Henry well? *Interrogative in form and meaning.*

The character of the sentence, as a whole, is determined by the essential part of it. Thus, though the following lines contain independent, exclamative elements, the leading proposition is interrogative:—

What! you, that loved!
And I, that loved!
Shall we begin to wrangle?

Similarly, this line is declarative, though it includes an imperative clause:—

Full loud she sang: "Come hither, love, to me."

According to **use** sentences may be defined thus:—

A **declarative** sentence states a fact.

An **interrogative** sentence asks a question.

An **imperative** sentence expresses a command.

An **exclamatory** sentence expresses an exclamation.

EXERCISES.

1. Classify the following sentences (1) as to structure, (2) as to use:—

(1) They devoured the earth like an army of locusts. (2) He asked, "How came I to do this?" (3) It is too stormy for the boat to leave to-night. (4) What kind of people first inhabited England? (5) Who ever achieved anything great in letters, arts, or arms, who was not ambitious? (6) How many soldiers were killed in battle? (7) We know not whence or whither it goes. (8) Come as the winds come when navies are stranded. (9) Slow, melting strains their queen's approach declare. (10) Morning dawned, and all fears were dispelled. (11) When morning dawned, all fears were dispelled. (12) Forbid it, Almighty God! (13) I lisped in numbers, for the numbers came. (14) Having ridden up to the spot, the enraged officer struck the unfortunate man dead with a single blow of his sword. (15) Life is real, life is earnest. (16) God sustains and governs the world. (17) We submit to the society of those who can inform us, but we seek the society of those we can inform. (18) Having decided what was to be done, he did it with might and main. (19) After performing these good offices, the stranger left. (20) When he had performed these good offices, he left. (21) He performed these good offices, and left. (22) The ship left at sunrise. (23) The ship left at the rising of the sun. (24) The ship left when the sun rose. (25) The sun rose, and the ship left. (26) For me to labor and for you to be idle would be unjust. (27) For me to labor while you are idle would be unjust.

2. Compose three complex interrogative sentences, and let the dependent clause denote time.
3. Compose three exclamative phrases, and three exclamative sentences.
4. Compose three compound sentences, in two of which one member shall be interrogative.
5. Compose causal clauses to limit the following statements:—

(1) We left the city. (2) Cultivate agreeable manners. (3) Be slow to promise. (4) Improve your time. (5) Never reveal secrets.

6. Compose conditional clauses, to limit the following:—

(1) We shall go. (2) The ice will melt. (3) He can perform the task. (4) The lecture will be postponed. (5) We shall be lost.

7. Compose three simple sentences with compound subjects, and three with compound predicates.
8. Compose five sentences containing the nominative absolute, then expand the absolute phrases into clauses.
9. Compose a compound sentence, each of whose members shall be complex.
10. Compose five sentences containing adverbial clauses of purpose, then abridge the clauses into infinitive phrases.
11. Change from the interrogative to the declarative form:—

(1) When can their glory fade? (2) O these women! these women! Could that girl have been playing off any of her coquetish tricks? Was her encouragement of the poor pedagogue all a mere sham to secure the conquest of his rival? Heaven only knows, not I! (3) And for what is all this appearance of bustle and terror? Is it because anything substantial is expected? (4) And where is he to exert his talents? At home, to be sure, for where else can he obtain a profitable credit for their exertion?

ELEMENTS OF THE SENTENCE.

An **element** in a sentence is a word or a group of words that performs a distinct office.

The elements in the structure of sentences are **words**, **phrases**, and **clauses**.

A **phrase** is two or more words in grammatical relation, without making a proposition.

A **clause** is a proposition used as a part of a sentence, and may be either dependent or independent.

These elements are grouped into four classes; namely, *principal*, *subordinate*, *connecting*, and *independent*.

PRINCIPAL ELEMENTS.

The **principal elements** are those necessary for the expression of a thought, — *subject* and *predicate*.

The **subject** (by which is here meant the naked subject) is either a noun or its equivalent:—

Conversation enriches the understanding.

The *good* must associate when the *bad* combine.

To be innocent is to be not guilty.

Reading is not the only way to knowledge.

"*I will try*" has wrought wonders.

The **predicate** (that is, the naked predicate) is —

1. A verb:—

(1) *Simple*. . { Responsibility *sharpens* our faculties.
 { I *am* here.¹

(2) *Composite.* The palace *should* not scorn the cottage.

2. A verb and an adjective (**predicate adjective**):—

Sweet are the uses of adversity.

Iron is *of* great use = Iron is very useful.

3. A verb and a noun (**predicate nominative**):—

Gray hairs *are* death's blossoms.

To enjoy is to obey.

Pilate's question *was*, "What is truth?"

¹ Here, like an adjective, seems to complete *am* and, like an adverb, to modify it. From its form and usual office, however, we think it should in this sentence be called an adverbial modifier of *am* [= *exist*]. The adverb, in this and similar sentences, may also be regarded as modifying some *predicate* word understood. Thus: The sun is [gone] down. Gold is [present] there.

It is implied in the above statements and examples that the predicate consists of two factors — an assertive and an attributive.¹ The former is the life of the sentence — the engine that propels the train. It is called the *copula*, to indicate that it couples the main ideas of a statement: *She is good*.

The copula, by pre-eminence, is *be*, which originally expressed breathing, then existence, as it does now sometimes: *I am*, *God is*. Gradually this meaning faded out, and the word came to be used frequently as a mere coupler, serving to bring two ideas into connection: *God is good*. Both uses occur in the passage: "We believe that *He is*, and that *He is* the rewarder of them that diligently seek him." He who would be saved from hopeless confusion, however, will do well to remember that the verb *be* has radically the sense of *exist*. *Victoria is queen*, is at bottom equal to, *Victoria exists queen*. The man *is* dying, is no other than, The man *exists* in a dying condition; and The man *is* dead, is neither more nor less than, The man (that is, his *body*) *exists* dead; for the existence [*ex-stare*, to stand forth] predicated by *to be* is predicable alike of things animate and inanimate. The copula expresses merely a relative, not an absolute, existence. *Ptolemy is not* alive, denies his existence relative to life, but implies it in the other sense — that he exists to us as a dead man can, by remembrance or tradition.

¹ The several authorized views respecting the nature of the predicate are (1) that the predicate is always a verb; (2) that the predicate = copula + attribute; (3) that the predicate is the attribute only. For a justification of the first view, see WELSH'S *Essentials of English*, p. 129. The second is here recommended, however, as being sufficiently precise and practically the best.

Understanding, therefore, that **be** really declares a thing existent, we may correctly affirm that the copula is an implied or formal portion of every predicate. It is the first, when being and attribution — the essentials of the predicate — are expressed in one word; as, Socrates *speaks*, where a certain act — that is, existence together with a certain condition of existence — is asserted. It is the second, when being and attribution are expressed in different words: —

PREDICATE.

	<i>Copula.</i>	<i>Attribute.</i>
(1) It	is	excellent
(2) Gold	is	a metal
(3) He	is	condemned
(4) Socrates	is (speaks)	speaking

The assertive element is affected, in (1) and (2), only by limitation; in (3) and (4), by both limitation and expansion. Convenience, however, justifies us in treating these latter as units. Thus, ignoring in practice the distinction which we make in theory, the term *verb* is applied equally to simple and composite forms. Grammatically, *Birds fly* = *Birds are flying*.

Dismissing the historical fact that the assertive element denotes being, and confining our view to its superficial office as a coupler, we may accept the common statement that **be** is a verb of incomplete predication, requiring, under this aspect, something additional to form any completed sense. The addition may be variously designated, as *complement*, *supplement*, or *predicate attribute*.¹

¹ Obviously, the attributive relation is not affected by position; it may be assumed or it may be asserted — predicated. *Wise* is equally an attribute in *the wise man* and *The man is wise* (Mill's *Logic*, p. 57). For the asserted attribute, however, whether adjective or substantive, Professor Williams (*Outlines of English Grammar*, p. 56) recommends "predicative."

A prepositional complement sometimes enters into the structure of a verb-term: *burn up* [= consume], *keep on* [= continue], *stand out* [= resist], *make up* [= constitute], *take up* [= arrest]. Such compounds are often transitive in the fullest sense, as tested by the passive construction: His zeal was wondered-*at*. The servant was spoken-*to* by his master.

Likewise, it will be remembered, a few other verbs which share the office of the copula as ties, yet are somewhat more, are called **copulatives** :—

- (1) He *seemed* . . . (a monster).
- (2) He *became* . . . (a hero).
- (3) He *lived* . . . (an apostle), and *died* . . . (a martyr).
- (4) He *appears, looks* . . . (a rascal).
- (5) He *was thought, deemed, called, named* . . . (a villain).
- (6) He *was made, appointed, created* . . . (president).

Here the entire attribute includes the noun, and that part of the verb which is not mere copula—the ideas of seeming, becoming, thinking, believing, etc. Such copulatives are also known as apposition verbs, because their complements are in apposition predicatively with their subjects:¹—

EXERCISES.

Name the principal elements in each sentence. State whether the subject is a noun, or an equivalent phrase or clause. State whether the complex idea of the predicate—being and attribution—is expressed in one word or in several; if the latter, whether the form is to be considered a composite verb, or a verb (copulative) and its complement:—

¹ Between *he, a professed Catholic*, and *He is a professed Catholic*, there is no other discoverable difference than that the identity signified by the appositive is, in the former, taken for granted, while in the latter it is affirmed.

1. I love to lose myself in other men's minds.
2. The Alps, piled in cold and still sublimity, are an image of despotism.
3. Extreme admiration puts out the critic's eye.
4. No scene is continually loved except one enriched by joyful human labor.
5. The report is, that he is a traitor.
6. Seen at a little distance, as she walked across the churchyard and down the village street, she seemed to be attired in pure white, and her hair looked like a dash of gold on a lily.
7. The evil of silencing the expression of an opinion is, that it is robbing the human race.
8. He that allows himself to be a worm must not complain if he is trodden on.
9. To speak perfectly well, one must feel that he has got to the bottom of his subject.
10. All those things for which men plough, build, or sail, obey virtue.
11. Of all sad words of tongue or pen,
The saddest are these: "It might have been."
12. To be at war with one we love,
Doth work like madness in the brain.

SUBORDINATE ELEMENTS.

It has been shown that the simplest form of the sentence consists of a subject and predicate. Each of these, however, may be enlarged by other words; as, *the fire*; *the bright fire*; *the brightly blazing fire*; *the brightly blazing fire which was seen in the distance*.

The subject is enlarged —

1. By an adjective: *Much* anxiety had shortened her life.
2. By an adjective equivalent: —
 - (1) A possessive: *Mamie's* anxiety shortened her life.
 - (2) An appositive: Peter *the hermit* was a Crusader; Her answer, "*Seven are we*," was repeated.

- (3) A prepositional phrase: The door *on your right hand* is open.
- (4) A verbal phrase: *Having spent its fury*, the sea became quiet.
- (5) A relative clause: A man *who is provident* is respected.

Evidently the predicate nominative and the object may be similarly enlarged.

The predicate is enlarged —

1. By an object: —

- (1) Direct — He defies *him*; He said *that he would go*.
- (2) Indirect — They gave *him* his supper.

2. By an adverb: He rose *early*.

3. By an adverbial equivalent: —

- (1) Prepositional phrase: He cried *with a loud voice*.
- (2) Clause: I will go, *if it does not rain*.
- (3) Verbal: She went along *singing*.
- (4) Verbal phrase: He is believed *to have been wronged*; She stood *wringing her hands*.
- (5) Adverbial noun, denoting time, distance, value, direction, and the like: He sat *an hour*; The tree was a hundred *feet* high; It is worth a *dollar*.

The adverbial noun is a remnant of Old English, which had special case-endings for such uses of the noun.¹

Of modifiers, some affect the subject and predicate directly: as *black*, *yesterday*, or *pleasantly*, in the following sentence: —

The *black squirrel*, on the oak tree in the meadow behind the barn, **was chatting** *pleasantly yesterday* with a gray squirrel on an ash tree in an adjoining field.

¹ The noun in these uses is sometimes said to be in the objective case without a governing word, or to be governed by a preposition understood.

Others affect the subject and predicate indirectly. Thus, *oak* and *in the meadow behind the barn*, limit **squirrel**, by first limiting *tree*. Likewise, *in an adjoining field* first limits *tree*, then **squirrel** through *tree*; then, through **squirrel**, it limits **was chatting**.

Since these modifiers merely explain and depend upon the principal parts, they are *subordinate*. Therefore, **subordinate elements** modify principal elements.

In picking out the modifiers of subject and predicate, those words whose meanings are closely united must go together. Thus *the* and *black* are separate modifiers; but as *behind the barn* is a modifier of *meadow*, and *in the meadow* is a modifier of *tree*, and *on the oak tree* is a modifier of **squirrel**, we should say that **squirrel** is modified, not merely by *on the oak tree*, but by *on the oak tree in the meadow behind the barn*. Whatever is modified is *base* with reference to the term that modifies.

Subordinate elements, as commonly divided, are of three kinds:—

Adjective, if they modify nouns.

Objective, if they are objects of transitive verbs.

Adverbial, (1) if they modify adjectives or adverbs;

(2) if they modify verbs, and are not objects.¹

When the predicate is a copulative verb and attribute, it is well to consider that the modifier (attribute) relates to the subject, and is therefore *adjective*. In the sentence, *He stood musing*, the attribute modifies the verb only *relatively*.

¹ Upon closer view, however, this classification is seen to be only approximate. An objective element is merely a variety of the adverbial, not a separate or co-ordinate class.

If itself unmodified, the modifier is said to be **simple**: —

- (1) He loves *wisdom*.
- (2) He is a lover *of wisdom*.
- (3) We hear *that he is wise*.

If modified, it is **complex**: —

- (1) He built *houses of stone*.
- (2) He ran *with wonderful rapidity*.
- (3) He said *that the planets revolve, a well known fact*.

If consisting of two or more co-ordinate parts, it is **compound**: —

- (1) *Large and beautiful* rivers.
- (2) Men *of wisdom and of power*.
- (3) They decide *that you should come and that he should go*.

Either element, it is evident, may be modified, and thus become complex.

A modifier, however extended, is said to be of the **word form**, if its base (the fundamental portion) is a single term; of the **phrase form**, if its base is a phrase; of the **clause form**, if its base is a clause. Not infrequently, a base that is primary with reference to a given modifier becomes, in union with such modifier, a complex base with reference to a second modifier. Thus, in *fragrant red roses*, the primary base is *roses* — the secondary, *red roses*; for *fragrant* modifies, not *roses*, but the complex idea in *red roses*.

Subordination, whether of modifiers in general, or of clauses in particular, may be of various degrees: —

History tells us (1) *that Socrates said* (2) *that he was declared by the oracle to be the wisest of men* (3) *merely because he knew* (4) *that he knew nothing*.

Here the object of the principal verb consists of four

clauses, of which (1) is modified by (2), (2) by (3), and (3) by (4). Observe that *merely* throws its force upon the complex thought of (3) and (4): *Merely because . . . nothing* = merely for this reason = for this only.

Finally, we have to consider the *closeness* of connection between a word and its modifier — whether the latter is necessary to the main thought or only explanatory. Thus, compare: —

1. { He *who is his own lawyer* has a fool for a client.
 { There are moral principles *slumbering in the most depraved*.
 { Swift asserts *that no man ever wished himself younger*.
2. { I dislike all misery, *voluntary or involuntary*.
 { Man, *who is born of woman*, is of few days.
 { Spiritual natures, *to grow in power*, demand spiritual liberty.

The italicized parts in (1) could not be omitted without serious injury to the sense or the utter destruction of it; those in (2), while they are truly explanatory, are not important or essential to the meaning. The former are therefore said to be *restrictive*, the latter, *parenthetical*.

EXERCISES.

1. Distinguish between — He painted the *blue* box, and, He painted the box *blue*.
2. Give the entire modifier of *distinguish*. Is this of the word, phrase, or clause form? What is its office?
3. Give the different shades of meaning in — Dido is queen; Dido, a queen, walks; Dido walks a queen; Dido walks queenlike; Dido walks majestically.
4. Write a sentence containing, with reference to some modifier, a complex base.
5. Write a sentence containing a complex modifier of the phrase form. Write one with a complex modifier of the clause form.

6. Determine the subordinate parts; whether they are adjective, objective, or adverbial elements; whether they are of the word, phrase, or clause form; whether simple, complex, or compound:—

(1) We live in better times. (2) My connections, once the source of happiness, now embitter the reverse of my fortune. (3) He has a mind to discourse on that theme. (4) A mind at liberty to reflect on its own observations, seldom fails of entertainment to itself. (5) Toward night the schoolmaster walked over to the cottage where his little friend lay sick. (6) Who can tell when he sets forth to wander, whither he may be driven by the uncertain current of existence, or when he may return? (7) What means this martial array, if its purpose be not to force us into submission? (8) Pope was not content to satisfy, he desired to excel, and therefore always endeavored to do his best. (9) He made them give up their spoils.

(10) Money and man a mutual falsehood show.

(11) Some pious drops the closing eye requires.

(12) Oh! she is

Ten times more gentle than her father's crabbed.

(13) O, guide me to the humble cell

Where resignation loves to dwell.

(14) With sanguine drops the walls are rubied round,
And nature in the tangles soft involved
Of death-like sleep.

7. Are the italicized parts restrictive or parenthetical? Why?

(1) Bion said, "*Know thyself.*"

(2) Death is the season *which brings our affections to the test.*

(3) Ores are natural compounds, *being produced by nature.*

(4) He, *a professed Catholic*, imprisoned the Pope.

(5) *Of all our senses*, sight is the most perfect.

(6) *Her crystal lamp* the evening star has lighted.

(7) On the fifth day of the moon, *which, according to the custom of my forefathers, I always keep holy.*

(8) The old oaken bucket, the iron-bound bucket, the moss-covered bucket, *which hung in the well.*

CONNECTING ELEMENTS.

Connectives are words which unite the elements of sentences. They are **conjunctions**, **prepositions**, **relative pronouns**, and **conjunctive adverbs**.

Connectives are either *co-ordinate* or *subordinate*. A **co-ordinate connective** unites grammatical elements of equal rank; as, —

(1) Boys *and* girls study arithmetic. (2) Why he went *and* why he returned do not appear from the statement. (3) She would sing, dance *or* play. (4) John studied history *and* grammar. (5) Mary knew that she could solve the problem *and* that she would get the prize. (6) Weary *and* weak, they went home. (7) Will you go with John *or* with Mary? (8) The messenger reported that the army had been defeated *and* that it was in full retreat. (9) They fought long *and* well. (10) Five years ago *and* from this same platform he had addressed the multitude. (11) Come when the blessed seals that close the pestilence are broke, *and* crowded cities wail its stroke. (12) James read the book, *but* William played in the garden.

A **subordinate connective** unites a phrase or clause to the word modified; as, —

(1) The man *who* was sick has recovered. (2) A boy *in* school whistled. (3) He was slain *by* his slave. (4) *After* the rain had fallen the wall caved in. (5) The pupil did not know *why* his father had written the note.

In each case the elements united are *not* of *equal* rank.

INDEPENDENT ELEMENTS.

Words are often used that do not combine with other words to modify or limit them, yet they help to express feelings, and thus have emotive or rhetorical value

in the sentence. The true type of this class is the **interjection**. For the purpose of enforcing or softening, or otherwise affecting the assertion, many expressions are thrown into what is said.

A noun, for example, may be independent—that is, without *grammatical* connection:—

1. By **address** (vocative); as, —

I will, *sir*.

Ye spirits

That tend on mortal thoughts, unsex me here.

2. By **exclamation**; as, —

What *nonsense*!

Mortimer! Who talks of Mortimer?

3. By **pleonasm**; as, —

The Pilgrim Fathers, where are they?

4. By **absolute construction**; as, —

The signal being given, we started.

He flies, *wild terror in his look*.

Such a word is said to be used *absolutely*, because, being without any case-form or connective to denote its relation, it appears to stand as if ‘cut loose’ from the sentence. Nominatives absolute, however, while they do not *grammatically* depend on any other word in the sentence, are *logically* adverbial or adjective modifiers. Thus:—

Spring coming, the flowers will bloom =

When spring comes, the flowers will bloom =

The flowers will bloom *in springtime*.

Finally, words that are merely introductory, phrases and clauses that are of the general character of modals, distantly connected perhaps with the assertion, yet un-

necessary to the sense, and unrelated, are treated as grammatically independent: —

- (1) *There* is no place like home.
- (2) What is *there* that he can not do?
- (3) His conduct, *generally speaking*, was good.
- (4) *To tell the truth*, I doubted my ability to succeed.
- (5) *Well*, this is the forest of Arden.
- (6) The ship leaps, *as it were*, from billow to billow.
- (7) Religion — *who can doubt it?* — is the noblest of themes.

The pupil must not fall into the error of judging that interruptive or parenthetical parts are always independent. The proper test is, not the accident of position or punctuation, but the connection of thought. Thus, the following parenthesis¹ is both grammatically and logically related to the leading verb: —

I do beseech you
(Chiefly that I may set it in my prayers),
What is your name?

Often the only office of the curves is emphasis. They serve merely to draw particular attention to the matter within them. Again, *cried* and *said*, in the following passages, are equally governing verbs: —

- (1) “Make me a cottage in the vale,” she *cried*,
“Where I may mourn and pray.”
- (2) And all his sorrow to the moon he told,
And *said*, “Surely when thou art hornèd new,
I shall be glad — if all the world be true.”

The order of the latter is usual; of the former, transposed. To say that any organic relation is affected by the transposition, is absurd. Without changing the sense or metre, we can read: —

¹ Greek *para*, aside, and *enthesis*, insertion; a word, phrase, or statement *inserted aside* in a sentence complete without it.

“And sure,” he said, “when thou art hornèd new
I shall be glad — if all the world be true.”

Another erroneous notion is, that *it* is without grammatical connection in such forms as —

- (1) *It* can not be that thou art gone.
- (2) Is *it* so small a thing,
 To have enjoyed the sun :
 To have lived light in the spring ;
 To have loved, to have thought, to have done ?

So far from being a superfluous element, *it* is here an essential — the grammatical subject, with which the clause in (1) and the infinitives in (2) are logically in apposition. The appositives explain what the pronoun vaguely or indefinitely represents. A similar construction is seen in *I, John, am going*; or *I, Alexander, king of Macedonia, make this decree*. Compare with either : —

It, to see the sun, is pleasant =
It is pleasant to see the sun.

This task, to teach the young, is delightful =
It is a delightful task to teach the young.

EXERCISES.

Resolve the following into *principal*, *subordinate*, *connecting*, and *independent* elements : —

1. 'Tis the mind that makes the body rich.
2. Now, Hamlet, where's Polonius ?
3. God willing, I shall persevere in my attempt.
4. Properly speaking, there is no such thing as chance.
5. He that hath ears to hear, let him hear.
6. Adders and Serpents, let me breathe awhile !
7. It is a good thing to give thanks unto the Lord.

QUESTIONS FOR REVIEW.

1. What is language? Literal meaning of the word language?
2. Compare written and spoken language. How do they agree?
3. What are parts of speech? What is implied?
4. Define a sentence. What is meant by the unit of thought?
5. Give the classification of sentences according to their structure, and define each kind. Illustrate.
6. Give the classification of sentences according to their use, and define each kind. Illustrate.
7. What are the elements in the structure of sentences?
8. Difference between principal and subordinate elements.
9. What are the principal elements of a sentence?
10. Write six different sentences in which the subject of each sentence is a noun or its equivalent.
11. Six different sentences in which the subject of each is a phrase. Six in which the subject of each is a clause.
12. Write five different sentences in which the predicate is a single verb.
13. Five different sentences in which the predicate is a verb and a noun in the objective case.
14. Five different sentences in which the predicate is a verb and an adjective.
15. Five different sentences in which the predicate is a verb and a noun in the nominative case.
16. Five sentences in which the predicate is a verb and a phrase. Five in which the predicate is a verb and a clause.
17. In how many ways may the subject of a sentence be modified? Illustrate your answer.
18. In how many ways may the verb of a sentence be modified? Illustrate your answer.
19. When is the modifier simple? Complex? Compound?
20. What is a co-ordinate connective? A subordinate?
21. In what four ways may elements be independent?

CHAPTER IV.

Analyzing Sentences.

Analysis¹ in grammar is the process of breaking up a sentence into its elements and then classifying them.

The sentence should be first examined to see whether it is **simple**, **complex**, or **compound**. Secondly, whether it is **declarative**, **interrogative**, **imperative**, or **exclamatory**. If simple, distinguish (1) the subject; (2) the modifiers of the subject; (3) the predicate, whether simple or composite verb, or copula and its complement; (4) modifiers of the predicate.

The analysis of a complex sentence differs from that of a simple one in no respect, save that clauses do the duty of single words or phrases, and, having been treated first as single parts of speech, are in turn to be resolved into their elements. If the sentence is compound, its co-ordinate sentences (members) are to be analyzed separately : —

- (1) The house fell
 and
 great was the fall thereof.

- (2) He goes,
 but
 it is intended that I should remain
 [= it, that I should remain, is intended].

¹ Greek *ana*, up, and *lusi*s, loosing.

Words omitted should be supplied. Thus : —

He is as tall as I [am tall].

I will go, if [it is] possible.

Oh, [if] might I see death and return again, how happy were I then !

THE ORDER OF ANALYSIS.

1. State whether the sentence is simple, complex, or compound.
2. Whether it is declarative, interrogative, imperative, or exclamatory.
3. The principal elements.
4. The subject and its modifiers.
5. The verb and its modifiers.
6. The analysis of phrases and clauses.
7. The pure connectives, if any.
8. Independent elements.

ILLUSTRATION.

1. *The habit of promptness must be taught to children.*

Analysis. — A simple declarative sentence. The principal elements are *habit* and *must be taught*.

Habit is the grammatical subject, and it is modified by the word *the*, and by the phrase *of promptness*.

The verb *must be taught* is the grammatical predicate, and is modified by the phrase *to children*.

The phrase *of promptness* is an *adjective* element, and the phrase *to children* is an *adverbial* element. *Of* and *to* are connecting elements.

A shorter form may be used as follows : —

2. The potent rod of Amram's son in Egypt's evil day,
Waved round the coast, up-called a pitchy cloud
Of locusts, warping in the eastern wind.

CLASS.	SUBJECT.	MODIFIERS.	PREDICATE.	OBJ. MOD.	ADV. MOD.
Simple Declarative	rod	the potent, of Amram's son, waved round the coast,	up-called	a pitchy cloud of locusts, warping in the eastern wind.	in Egypt's evil day,

NOTE.—The elements are simply grouped in this scheme. For close and careful analysis, at first, dispose of each element exhaustively.

3. When I heard that the train had started before I arrived at the station where we had agreed to meet, I at once telegraphed.

CLASS.	SUBJECT.	MODIFIERS.	PREDICATE.	OBJ. COMP.	ADV. MOD.
Complex Declarative	I	. . . .	telegraphed	. . . .	at once when I . . . to meet
Prin. Sen. = <i>I telegraphed at once.</i>	"		"		"
Clauses: <i>when I heard</i>	I	. . . .	heard	that the train had started before . . . to meet	when
<i>that the train had started</i>	train	the	had started	. . . .	before I arrived at the station . . . to meet
<i>before I arrived at the station</i>	I	. . . .	arrived	. . . .	at the station where . . . to meet
<i>where we had agreed to meet</i>	we	. . . .	had agreed	. . . .	to meet where

Analysis.—A complex declarative sentence. Principal elements: subject, *I*; predicate, *telegraphed*. *Telegraphed* is modified by the phrase *at once* and by the dependent adverbial clause *when I heard that the train had started . . . to meet*.

The dependent adverbial clause is introduced by the connective *when*. Subject, *I*; predicate, *heard*; objective complement, *that the train . . . to meet*.

The objective complement, *that the train had started*, is a dependent clause introduced by the connective *that*; subject, *train*, is limited by *the*, and *had started* is modified by the dependent adverbial clause *before I had arrived at the station*. *At the station* and *where we had agreed to meet* modify *had arrived*.

In the dependent adverbial clause, *when I heard that the train had started*, *when* performs two offices, — a connective and an adverbial modifier. It connects *telegraphed* and *heard*, and modifies *telegraphed*.

The clauses are analyzed as sentences: the connectives are *when*, *before*, *at*, *to*.

4. I am monarch of all I survey,
My right there is none to dispute;
From the center all round to the sea,
I am lord of the fowl and the brute.

CLASS.	SUBJECT.	MODIFIERS.	PREDICATE.	MODIFIERS.		
Compound Declarative				<i>Objective.</i>	<i>Adverbial</i>	<i>Adjective.</i>
Members:						
1. <i>I am monarch of all I survey.</i>	I	. . . .	am monarch	. . .	. . . .	of all I survey
Clause — [that] <i>I survey.</i>	I	. . . .	survey	[that]		
2. <i>My right there is none to dispute</i>	none	to dispute my right	is			
3. <i>I am lord of the fowl and the brute from the center all round to the sea.</i>	I	. . . .	am lord	. . .	from the center, all round to the sea.	of the fowl and the brute

5. That orbèd maiden with white fire laden,
 Whom mortals call the moon,
 Glides glimmering o'er my fleece-like floor,
 By the midnight breezes strewn.

Analysis. — A complex declarative sentence.

- (1) *maiden* subject.
(2) *glides* predicate.
- (3) {
 (a) *that orb'd*
 (b) *laden with white fire*
 (c) *whom mortals call the moon* } adjective enlargements
 of (1).
 (d) *mortals* subject of (c).
 (e) *call* predicate of (c).
 (f) *whom the moon*. objective enlargement of (c).
- (4) {
 (g) *glimmering*
 (h) *o'er my fleece-like floor,*
 strewn by the midnight
 breezes } adverbial enlargements
 of (2).

ANALYZING SENTENCES BY DIAGRAM.

A **diagram** is a picture showing the relations of all the elements in a sentence.

In the following analyses by diagram, a single bracket, [, is used for *subject* and *predicate verb* with their modifiers, or enlargements ; and two [] for *words supplied*. A double bar, || , separates the *direct object* from the predicate verb, and a bar, | , the *adjective* and *adverbial* modifiers from the words modified. The sign \ separates the *copulative* from the noun, adjective, phrase, or clause that forms the *predicate attribute*, and \ from whatever is the *objective attribute* or *complement*. This, \ \ , encloses an *appositive* with its modifiers. A brace, { , unites two or more *subordinate elements*, that with respect to each other are co-ordinate. Compound elements, as in examples 10, 11, 12,

and 27, are united by , and the connectives, expressed or understood, written upon this line. An introductory word is underscored, and a word doing double duty, as a relative pronoun or a conjunctive adverb, is underscored with Curves, or marks of parentheses, (), enclose independent elements. An underscore and a curve are used to connect a modifier with its base under the circumstances shown in 5, 9, and 25. The first word of a sentence is capitalized wherever it may fall in the diagram, and the arrangement of words in the sentence is kept as far as possible.

1. Why will people exaggerate?

[people
will exaggerate | Why

2. For us to know our faults is profitable.

[For
us | to know || faults | our
is \ profitable

3. The pitch of the musical note depends upon the rapidity of vibration.

[pitch | { The
of note | { the
musical
depends | upon rapidity | { the
of vibration

4. It is easy to find fault.

[It \ to find || fault \
is \ easy

5. Genius can breathe freely only in the atmosphere of freedom.

[Genius
can breathe | { freely
in atmosphere | { the
of freedom (only

6. They told him to go to the city.

[They
told { | [to] him
 { || to go | to city | the

7. They expected him to come home.

[They
expected || him \ to come | home

8. She went along singing a song.

[She
went { \ singing || song | a
 { | along

9. He is certainly on the verge of madness.

[He
is | on verge | { the
 { of madness
 (certainly

10. All forms of the lever, and all the principal kinds of hinges, are found in the body.

[forms | { All
 { of lever | the
and : {
 { all
kinds | { the
 { principal
 { of hinges
are found | in body | the

11. The hero of the Book of Job came from a strange land and of a strange parentage.

[hero | { The
 { of Book of Job
 (the
came | {
 { from land | { a
 { and : { strange
 { of parentage | { a
 { strange

12. The horses and the cattle were fastened in the same stables and were fed with abundance of hay and grain.

[and horses | The
 cattle | the
 and were fastened | in stables | { the
 were fed | with abundance | { same
 and [of] hay
 [of] grain

13. At the opening of the thirteenth century, Oxford took and held rank with the greatest schools of Europe.

[Oxford
 took } | At opening | { the
 held } || rank | with schools | { of century | { the
 and { the
 { thirteenth
 { the
 { greatest
 { of Europe

14. Gold is heavier than iron.

[Gold
 is \ heavier | [iron
 [is \ heavy] | than

15. He were no lion, were not Romans hinds.

[He
 were \ lion | no
 (if
 [Romans
 were \ hinds
 (not

16. That the earth is a sphere is easily proved.

[That
 [earth | the
 [is \ sphere | a
 is proved | easily

17. "Where is Abel, thy brother?" smote the ears of the guilty Cain.

[“ Abel \ brother | thy \
 is | Where ”
 smote || ears | { the
 of Cain | { the
 guilty

18. I bought what was worth a dollar a pound.

[I bought || [that] ! [which
was \ worth { dollar | a
 { pound | a

19. As ye sow, so shall ye reap.

[ye
 shall reap | so | [ye
 sow ! As

20. Where he goes, there go I.

[I go | there | [he goes | Where

21. Just as he thinks, so the upright man speaks.

man | { the
speaks | so | { upright
 | | { he
 | | { thinks | as | Just

22. That orbèd maiden with white fire laden,
 Whom mortals call the moon,
Glides glimmering o'er my fleece-like floor,
 By the midnight breezes strewn.

[maiden | { That
 orbèd
 laden | with fire | white
 [mortals
 call || Whom \\\ moon | the
 Glides | { glimmering
 o'er floor | { my
 fleece-like
 strewn | By breezes | { the
 mid-
 night

23. Religion — who can doubt it? — is the noblest of themes for the exercise of intellect.

$$\left(\begin{array}{l} \text{who} \\ \text{can doubt || it} \end{array} \right)$$

$$\left[\begin{array}{l} \text{Religion} \\ \text{is \textbackslash noblest |} \end{array} \right. \left\{ \begin{array}{l} \text{the} \\ \text{of themes | for exercise} \end{array} \right\} \left\{ \begin{array}{l} \text{the} \\ \text{of intellect} \end{array} \right.$$

24. Be temperate in youth, or you will have to be abstinent in old age.

$$\left[\begin{array}{l} \text{[you]} \\ \text{Be \textbackslash temperate} \end{array} \right. \text{(in youth)}$$

$$\text{or ...}$$

$$\left[\begin{array}{l} \text{you} \\ \text{will have \textbackslash to be \textbackslash abstinent} \end{array} \right. \text{(in age | old)}$$

25. It is called so, but improperly.

$$\left[\begin{array}{l} \text{It} \\ \text{is called | so} \end{array} \right. \text{but ...}$$

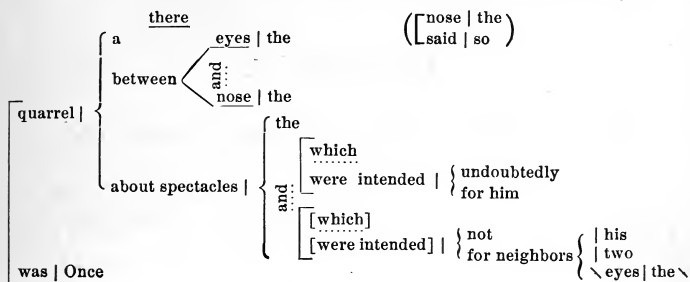
$$\left[\begin{array}{l} \text{it} \\ \text{is called | so} \end{array} \right. \text{(improperly)}$$

26. One generation blows a bubble, another bursts it.

$$\left[\begin{array}{l} \text{generation | One} \\ \text{blows || bubble | a} \end{array} \right. \text{and ...}$$

$$\left[\begin{array}{l} \text{another} \\ \text{bursts || it} \end{array} \right.$$

27. Once there was a quarrel between the eyes and the nose about the spectacles, which (so said the nose) were undoubtedly intended for him, and not for his two neighbors, the eyes.



EXERCISES FOR ANALYSIS AND DIAGRAMMS.

1. What I have been taught I have forgotten ; what I know I have guessed.
2. There was an English poet who speaks of the dim, religious light transmitted through painted glass.
3. Just as there comes a warm sunbeam into every cottage window, so comes a lovebeam of God's care and pity for every separate need.
4. It is not necessary to plow and sow fools—they grow of themselves.
5. Silence is a figure of speech, unanswerable, short, cold, but terribly severe.
6. Faith that asks no questions kills the soul and stifles the intellect.
7. Enthusiasm is the leaping lightning not to be measured by the horse power of the understanding.
8. Labor is the divine law of our existence; repose is desertion and suicide.
9. If I can put one touch of a rosy sunset into the life of any man or woman, I shall feel that I have worked with God.
10. They are never alone who are accompanied with noble thoughts.
11. The night has a thousand eyes and the day but one,
Yet the light of the bright world dies with the dying sun ;
The mind has a thousand eyes and the heart but one,
Yet the light of a whole life dies when love is done.

F. W. BOURDILLON.

CHAPTER V.

Parts of Speech. — Nouns Classified.

Just as there are different kinds of roses, lilies, or apples, so each of the eight great classes of words may be divided into other classes. Thus, in the sentences —

Emily is the oldest daughter of the family,
London is the largest city in the world,

Emily and *daughter* are simply different names for the same person; *London* and *city* are likewise applied to the same object. But *daughter* is a name that belongs to Emily and each of her sisters—it belongs to all girl-children; and *city* is the name of all places of sufficient size—it is the name of every one of a class. *Emily*, on the contrary, is a word used to distinguish one member of the family from the rest—it is her own individual name; and *London* is a name by which one particular city is distinguished from other cities.

All nouns, therefore, are either class names or individual names.

Hence nouns are divided into two great classes, *proper nouns* and *common nouns*.

A **proper noun** is a name given to some one particular or individual person, animal, place, or thing; as, *Cæsar*, *Fido*, *London*, *Alps*.

A **common noun** is a name owned in common by all things of the same sort, kind, or class; as, *daughter*, *bird*, *river*.

The pupil must bear in mind that here, as elsewhere, everything depends upon use — the class to which a noun belongs depends entirely upon the duty it performs in each particular case. Thus *White* and *Long-fellow* point out individuals, *white* and *long fellow* do not. *Sea* is a common name, and *dead* is a common quality; but if we wish to combine these two in order to point out a particular object, this peculiar use makes them in every sense *proper*, — *Dead Sea*. Most mountains are green, but some are especially so; and custom says that the latter shall be known as the Green Mountains. *Providence* means simply care, and therefore in itself is a common noun; but when it is used to denote the Creator of the world, it is in that connection a proper noun, and this different use is, in writing, made known to the eye by beginning the word with a larger letter.

CLASSES OF COMMON NOUNS.

Common nouns are divided into four classes: —

1. Collective nouns.
2. Abstract nouns.
3. Material nouns.
4. Verbal or participial nouns.

A **collective noun** is the name of a number of individuals taken together and spoken of as a single object; as, *army*, *fleet*, *nation*, *court*, *jury*, *congregation*, *society*, *flock*, *committee*.

An **abstract noun** is the name of a quality or property of some object, considered apart from the object to which it belongs. Thus, chalk is white, solid, rough or smooth, useful, etc. These words tell us of what sort. The names of these qualities are *whiteness*, *solidity*, *roughness* or *smoothness*, *usefulness*, etc. Similarly:—

Have courage and patience.

Her friendship is ennobling.

His generosity won him many friends.

REMARK.—A **concrete name** is a name which stands for a thing with all its attributes, qualities, or properties; as, *flower*, *sun*, *army*, *boy*, *James*. An **abstract name** is a name which stands for some one property, quality, or attribute of a thing; as, the *beauty* of the flower; the *warmth* of the sun; the *strength* of the army; the *innocence* of the boy; the *honesty* of James.

Abstract nouns are by nature singular. When used in the plural, they become common nouns. For instance, in the expression, the *color* of the sea, *color* is abstract; in the expression, the *colors* of the rainbow, *colors* is a class name, a common noun.

A **material noun** is the name of a material substance; as, *iron*, *brass*, *zinc*, *copper*, *wheat*, *clay*, *tea*, *brandy*, *water*, etc.

REMARK.—The material noun, properly so considered, is a complete and exhaustive collection of one material. In this respect it is unlike the collective noun, which includes a number, greater or less, of objects of the same kind in the collection, but not all existing objects of the same kind. *Gold* is the name for all gold, existing everywhere; hence, we do not say *golds*. *Army* means a number of men considered together in one collection, but not all men; and there may be many such collections; hence, we may properly speak of *armies*.

The **verbal noun** is the name of an action or state of being. It includes the present infinitive and the participial infinitive. (These will be more fully explained in the chapter on verbs.)

Examples: —

We are fond of *reading*.

Giving is better than *receiving*.

To give is better than *to receive*.

I do not like *being deceived*.

Without *being* very much *surprised*.

EXERCISES.

1. Fill in the blanks of the first group with collective nouns; of the second, with verbal nouns; of the third, with abstract nouns: —

- (1) A — of girls.
A — of Indians.
— meets in December.
— was organized in July.
- (2) We dislike —.
— are necessary.
— is forbidden.
I like —.
- (3) Cultivate —.
— shall not be forgotten.
He expressed his —.
His — was great.
— ruins many.

2. Tell the difference between the nouns in each of the following expressions: —

- (1) A bunch of grapes.
(2) A group of girls.
(3) The weight of the lead.
(4) The laughing of the knot of boys.
(5) The master of the school.
(6) Punishment for having lied.

3. Write or repeat the names of qualities expressed by *harsh, small, truthful, cruel, kind, long, strong, glad, noble, bold, dark, prudent, patient, distant, silent, wise, true, pure, honest, just.*
4. Tell all you can about each noun in —

At the time of Braddock's defeat, an Indian chief named Pontiac had seen the red-coats running away before his own men. Being a man of great courage and skill, he laid a plan to unite all the tribes of his race, and to drive the English out of America. First he tried to take Detroit, which was then only a fort; but he failed, and his conspiracy broke down. Soon after, he was murdered, in a drunken frolic, by another Indian.

MODIFICATION OF NOUNS.

Some words, you may have noticed, change their form to express a change of use and meaning. Thus, *The tree falls*, becomes *The tree-s fall*, when the word *tree* is required to denote more than one; and this change requires a corresponding change in the verb from *falls* to *fall*. *The tree falls*, becomes *The tree fell*, to indicate that the act of falling is not now going on, but took place in some time gone by. *He struck me*, becomes *I struck him*, to indicate that the one who inflicted the stroke in the first case, endures the stroke in the second. Compare: I met Robert *who* had grown to be six feet high, with, I met Robert *whom* I recognized at once. Similar changes are: *speaking, speakest; John, John's; wise, wiser, wisest.*

This change in the form of a word, either to denote a change of meaning or to adapt it to be used along with the different forms of other words, is called **inflection**. The name (Latin *inflectere*) means *bent into shape*. The change itself is brought about sometimes by a change made in a word (one man, two men); some-

times by adding an initial word (*man-servant, maid-servant*); sometimes by the substitution of what seem to be, or really are, wholly different words (*am, was; I, we*); but mostly by adding a final letter or syllable (*lion, lion-ess*). The additions are often spoken of as (1) *prefixes*, (2) *suffixes* or endings. English, having lost the greater part of its endings, supplies their place by distinct words. Thus, —

Anglo-Saxon	wulf-es	= of a wolf or a wolf's
	wulf-e	= to or for a wolf
	drinc-an	= to drink
	drinc-e	= I drink
	gæt-e	= she-goat

The simplest form of the inflected word is called the **base, theme, or stem**.

Sometimes a word may show a change in meaning and in use without any change in form; as in the sentences, *The man killed the bear, The bear killed the man*. Here, in the first sentence, the noun *man* is the agent of the action expressed by *killed*; in the second, it is the object of the action expressed by the verb. The form of the noun is the same in each sentence; its use is different; hence, the difference in meaning between the two sentences.

Modifications of the parts of speech are changes in their form, meaning, and use.

Nouns have four modifications; namely, *person, gender, number, and case*.

PERSON.

Person is that modification of a noun or pronoun which distinguishes the speaker, the one spoken to, and the person or thing spoken of.

There are three persons: the *first*, the *second*, and the *third*.

The **first person** denotes the one speaking.

The **second person** denotes the one spoken to.

The **third person** denotes the person or thing spoken of.

A noun is said to be in the first person when it is explanatory of a pronoun in the first person; as, *I, John, am going; We, the people of the United States.*

REMARK.—As the speaker rarely refers to himself by name, nouns are seldom used in the first person. Even such a sentence as, *I, John, am going*, may be explained to mean *I* (and my name is *John*) *am going*; in which case *John* is third person—spoken of. For this reason many grammarians deny the first person to nouns altogether.

GENDER.

Gender¹ is that modification of a noun or pronoun which distinguishes the names of objects in regard to sex.

There are three genders: the *masculine*, the *feminine*, and the *neuter*.

The **masculine gender** denotes the names for objects of the male sex; as, *man, father, king*.

The **feminine gender** denotes the names for objects of the female sex; as, *girl, queen, sister*.

The **neuter gender** denotes the names for objects without sex; as, *silver, oak, bread*.

A noun that is applicable to either male or female, is said to be of the **common gender**; as, *parent, child*. In

¹ French *genre*, Latin *genus*, kind.

actual usage, however, the customary masculine name includes the feminine, as *man* (in its broad sense), *horse*, *dog*; or the usual feminine name may be used to include masculine. Thus *goose* and *duck*, which were originally feminine, do acceptable duty for *gander* and *drake*, and so become of common gender. When the idea of intelligence is not prominent, when the sex is unknown or unimportant, the name is generally treated as neuter, and we may say:—

It is a beautiful bird.

A little child, dear brother Jim,
That lightly draws *its* breath,
And feels *its* life in every limb,
What should *it* know of death?

If we wish, on occasion, to mark the sex, we prefix some adjective word, as *male-bird*, *she-bear*. Inanimate and irrational things, on the other hand, are sometimes personified—that is, are spoken of as if they were persons, and therefore of the masculine or feminine gender:—

Charity seeketh not *her* own.
Love in my bosom like a bee
Doth suck *his* sweet.

REMARK.—In personification the masculine gender is usually assigned to objects remarkable for strength, power, sublimity, greatness, etc.; as, *death*, *fear*, *war*, *anger*, and the like. Things beautiful, graceful, gentle, etc., are spoken of as feminine.

Personification is in our language striking, because unusual; whereas in Latin, Greek, French, and German, where nouns are masculine or feminine regardless of the sex of the object signified, the ascription of gender to things inanimate produces no effect on the mind.

A German speaks of his spoon as *he*, of his fork as *she*, and of his knife or wife as *it*.

The gender of nouns, when shown in their form, is expressed:—

1. By a prefix signifying the sex, thus making what is called a compound word:—

<i>he</i> -goat	<i>she</i> -goat
man	wo-man [= <i>wife</i> -man]
<i>man</i> -kind	<i>woman</i> -kind
<i>cock</i> -sparrow	<i>hen</i> -sparrow
<i>man</i> -servant	<i>maid</i> -servant
<i>buck</i> -rabbit	<i>doe</i> -rabbit

2. By the use of distinct words, distinct in appearance or in fact:¹—

MASCULINE.	FEMININE.	MASCULINE.	FEMININE.
bachelor	maid	horse	mare
boy	girl	husband	wife
brother	sister	king	queen
bull	cow	lord	lady
cock	hen	man	woman
colt	filly	monk	nun
drake	duck	nephew	niece
earl	countess	papa	mamma
father	mother	ram	ewe
gander	goose	sir	madam
gentleman	lady	son	daughter
hart	roe	uncle	aunt

3. By suffixes, *ess*, *ix*, *en*, *ina*, *ine*, *ster*, *er*:²—

MASCULINE.	FEMININE.	MASCULINE.	FEMININE.
abbot	abbess	benefactor	benefactress
actor	actress	chanter	chantress
baron	baroness	count	countess

¹ True inflection being a change in the form of a word, the use of adjectives and distinct words to mark gender is no real inflection, but rather a substitute for it.

² This is the only mode of real inflection.

MASCULINE.	FEMININE.	MASCULINE.	FEMININE.
czar	czarina	lion	lioness
dauphin	dauphiness	marquis	marchioness
deacon	deaconess	master	mistress
director	directrix	mayor	mayoress
duke	duchess	negro	negress
emperor	empress	patron	patroness
enchanter	enchantress	peer	peeress
executor	executrix	poet	poetess
founder	foundress	priest	priestess
giant	giantess	prince	princess
god	goddess	prophet	prophetess
governor	governess	protector	protectress
heir	heiress	shepherd	shepherdess
hero	heroine	songster	songstress
host	hostess	sorcerer	sorceress
instructor	instructress	tiger	tigress
Jew	Jewess	tutor	tutoress
lad	lass	viscount	viscountess

The tendency is to disregard the distinctive marks of gender in the use of many common words; *authoress*, *editress*, *poetess*, for instance, are now nearly obsolete.

REMARK. — **Ess**, of Norman-French origin, and attached mostly to words so derived, is the suffix most extensively employed. To make the pronunciation easier, the vowel of the masculine may be changed, as *mistress* or *masteress*. **Ster**, as a feminine sign, survives only in *spinster* and *foster-mother* (= food-ster mother). The Saxon and French endings are combined in *seam-str-ess* and *song-str-ess*. Sometimes it implies merely depreciation or contempt, as in *youngster*, *trickster*. **Vix-en**, feminine of *fox*, is the only remaining instance of an inflectional ending once common. **Er** is used to form the masculine from the feminine in *widow-er*. *Sultan*, *Sultana*, *signore*, *signora*, *infante*, *infanta*, illustrate a mode of forming the feminine in words of foreign origin.

NUMBER.

Number is a modification of nouns and pronouns to denote whether one object is meant or more than one.

The **singular number** denotes one object; as, *box, tree, man*.

The **plural number** denotes more than one object; as, *boxes, trees, men*.

RULES FOR THE FORMATION OF THE PLURAL OF NOUNS.

The plural of nouns is formed —

1. Regularly, by adding **s** to the singular; as, *chair, chairs*; *top, tops*; *sea, seas*; *mat, mats*.

2. Nouns ending in **s**, **x**, **z**, **sh**, and **ch** (soft) add **es** to the singular; as, *grass, grasses*; *box, boxes*; *topaz, topazes*; *wish, wishes*; *church, churches*.

3. Nouns ending in **y** preceded by a consonant change **y** to **i** and add **es**; as, *city, cities*; *lady, ladies*; *pony, ponies*; *body, bodies*; *colloquy, colloquies* (*u* after *q* is a consonant).

REMARK. — Nouns ending in **y** preceded by a vowel form the plural regularly by adding **s**; as, *monkey, monkeys*; *chimney, chimneys*; *valley, valleys*.

4. Thirteen nouns ending in **f** change **f** to **v** and add **es**: *sheaf, leaf, loaf, beef, staff, thief, calf, half, elf, shelf, self, wolf, wharf*; *sheaves, leaves, etc.*

Three nouns ending in **fe** change **fe** to **ve** and add **s**: *wife, knife, life*; *wives, knives, lives*.

REMARK. — *Staff*, meaning a body of officers, forms its plural regularly, *staffs*. The compounds of *staff* are regular; as, *flag-staffs*. All nouns in **f** and **fe**, except those given above, are regular; as, *fifes, strifes, chiefs, gulfs*.

5. Some nouns ending in *o* preceded by a consonant form the plural by adding *es*; as, *cargo*, *cargoes*; *echo*, *echoes*; *hero*, *heroes*, etc. This is a mere caprice of spelling, and applies to about forty words only. All other nouns ending in *o* after a consonant and all nouns ending in *o* after a vowel are regular, adding *s* only; as, *cantos*, *solos*, *folios*, *bamboos*.

6. The following nouns are still more irregular: *man*, *men*; *foot*, *feet*; *goose*, *geese*; *tooth*, *teeth*; *mouse*, *mice*; *ox*, *oxen*; *child*, *children*; *louse*, *lice*; *brother*, *brethren*; *die*, *dice*; *penny*, *pence*.

7. Some nouns from foreign languages form the plural according to the rules of the language from which they are derived: —

SINGULAR.	PLURAL.	SINGULAR.	PLURAL.
formula	formulæ	stratum	strata
nebula	nebulæ	criterion	criteria
tumulus	tumuli	basis	bases
radius	radii	axis	axes
animalculum	animalcula	focus	foci
datum	data	appendix	appendices
medium	media	vortex	vortices
phenomenon	phenomena	seraph	seraphim
vertebra	vertebræ	analysis	analyses
hypothesis	hypotheses	ignis fatuus	ignes fatui
genus	genera	antithesis	antitheses
terminus	termini	madame	mesdames
automaton	automata	bandit	banditti
fungus	fungi	erratum	errata
beau	beaux	cherub	cherubim
magus	magi	monsieur	messieurs
crisis	crises	synopsis	synopses
memorandum	memoranda	oasis	oases
ellipsis	ellipses	parenthesis	parentheses

REMARK. — Some of these nouns take the English plural also. When a foreign word passes into common use, the tendency is to

adopt the English plural: *formula, formulas; index, indexes; genius, geniuses; cherubs, beaus, automatons, bandits, memorandums, seraphs, radiuses, stratum, vortexes.*

8. Letters and figures, and words used merely as words, generally require an apostrophe (') before the plural sign s: —

Dot your *i's* and cross your *t's*.
 He employs too many *oh's* and *me's*.
 Erase the *5's*.
 Make the *+*'s larger.

9. Compound nouns add the plural sign to the principal noun, or the noun described, unless (1) the parts are so closely allied that the meaning is incomplete till the whole is known; or (2) unless the suffix has, from long use, sunk into an insignificant appendage; as, *sons-in-law, house-tops, goings-out, black-birds, merchantmen, red-coats*; but *handfuls, forget-me-nots, runaways*.

REMARK. — *Mussulman, German, talisman, Norman, Brahman, Ottoman, and Turcoman* are not to be treated as compounds of *man*. They form the plural by adding s: *Mussulmans, Germans, talismans*, etc.

10. Proper nouns, when made plural, follow the rules for common nouns; as, *Smiths, Allens, Henries, Charleses*, etc.

11. When a title is used with a proper name so as to form a sort of compound, either the title or the name may be varied to form the plural; as, *the Miss Clarks*, or *the Misses Clark*; the latter, though formal, is quite popular. When a title is used with two or more different names, the title must always be made plural; as, *the Messrs. Henderson and Baker, the Drs. Brown and Green, the Lords Byron and Lytton*.

12. Some nouns are alike in both numbers; as, *deer, sheep, hose, means, odds, swine, species, bellows, gallows, vermin, wages, corps, pains (care), series, gross, fish, teal, trout, heathen, cannon, summons.*

13. Some nouns are used only in the singular. Such are —

I. Material nouns; as, *gold, sugar, wine.*

REMARK. — Sometimes a material noun becomes a class name to show different qualities or portions of the material; it is then common, and forms its plural regularly; as, *sugars, wines*, etc.

II. Abstract nouns; as, *wisdom, pride, height, virtue, vice.*

REMARK. — Occasionally these nouns are used in the plural; in which case they become common nouns; as, *vices, virtues*, etc.

III. *Acoustics, mathematics, optics, physics, ethics, politics* (and other names of sciences in *ics*), and *news* are generally construed as singular in idea (though plural in form), and take a singular verb.

14. Some nouns are always plural; they generally name complex objects or masses of individuals that have no singular corresponding in meaning; as, *aborigines, alms, annals, antipodes, ashes, archives, eaves, assets, bellows, bowels, clothes, credentials, dregs, fireworks, hysterics, measles, mumps, riches, scissors, nippers, shears, oats, thanks, snuffers, spectacles (glasses), suds, ices, tidings, tongs, pincers, trousers, vespers, trappings, tweezers, premises, obsequies, victuals, vitals, antics, colors (flag), compasses, contents, corns, forfeits, goods, grounds, irons, letters (literature), manners, morals, remains, salts, scales, stays*, etc.

15. Some nouns have two plurals with different meanings:—

Brother,	{ brothers (by blood), brethren (same society).	Head,	{ heads (parts of the body), head (of cattle).
Cannon,	{ cannons (individual), cannon (collectively).	Horse,	{ horses (animals), horse (soldiers).
Cloth,	{ cloths (kinds of cloth), clothes (garments).	Index,	{ indexes (to a book), indices (signs in algebra).
Die,	{ dies (stamps for coining), dice (gaming cubes).	Pea,	{ peas (separate seeds), pease (collectively).
Fish,	{ fishes (individual), fish (collectively).	Penny,	{ pennies (separate coins), pence (collective).
Foot,	{ feet (of the body), foot (soldiers).	Sail,	{ sails (of a ship), sail (vessels).
Genius,	{ geniuses (men of genius), genii (spirits).	Shot,	{ shots (number of times fired), shot (number of balls).

CASE.

In the following six sentences the noun *Robert* is used in six different ways; and in each sentence the noun bears a different relation to some other word or words in the sentence.

- (1) Robert runs.
- (2) His name is Robert.
- (3) Did you strike Robert?
- (4) Talk to Robert.
- (5) My brother Robert runs.
- (6) Robert's book is torn.

In the first sentence the noun is the subject of the verb; in the second, it is predicate attribute; in the third, object complement; in the fourth, object of a preposition; in the fifth, explanatory modifier (in apposition); in the sixth, it shows that *book* is the property

of Robert. In the first five sentences the form of the noun *Robert* is the same; in the last sentence only is the form of the word changed to express its true relation to the rest of the sentence. This difference in the form and use of the noun gives us the property called *case*.

Case is that form or use of a noun or pronoun which denotes its office in the sentence, or distinguishes its relation to some other word in the sentence.

There are three cases: the *nominative*, the *possessive*, and the *objective*.

The **nominative case** of a noun or pronoun denotes its office as subject or predicate attribute; as, his *name* is *Robert*.

The **possessive case** of a noun or pronoun denotes possession, origin, or fitness; as, *Robert's* book (possession), *Johnson's* Encyclopædia (origin), *men's* and *women's* shoes (fitness).

The **objective case** of a noun or pronoun denotes its office as object complement, or as principal word in a prepositional phrase; as, Did he strike *Robert*? Talk to *Robert*.

A noun or pronoun used independently in a sentence is said to be in the nominative case; as, The *Pilgrim Fathers*, where are they? *John*, come here.

REMARK. — Sometimes a pronoun used independently is in the objective case; as, *Me* miserable! *Ah me*! Yet, even in cases like this, the construction may be explained as depending on something understood; as, *Behold me* miserable! *Ah! pity me*.

A noun or pronoun used in apposition (an explanatory modifier) is in the same case as the word it explains. Examples: My brother *John* is ill (nominative). Give

it to my brother *John* (objective). They have forsaken *me*, the Fountain of living waters.

REMARK. — The infinitives and participles of *be* take the same case of the noun or pronoun after them as is given to the preceding noun or pronoun denoting the same person or thing. Examples: Being a *follower* of Prince *John*, *he* feared the return of Richard to England. They despised *John* for being the *murderer* of his nephew. *John* was despised for being the *murderer* of his nephew. Let the *chairman* [to] be *him* that was first appointed.

FORMATION OF THE POSSESSIVE CASE.

The possessive case of nouns is formed, in the singular, by adding, to the nominative, the apostrophe and the letter *s* ('*s*');¹ as, *boy's*, *lady's*, *man's*, *child's*, *James's*, *Charles's*.

The possessive case of nouns is formed, in the plural, by adding the apostrophe only, when the plural noun ends in *s*; as, *boys'*, *ladies'*; and by adding the apostrophe and *s*, when the plural does not end in *s*; as, *men's*, *children's*.

NOTE I. — The '*s*' should be pronounced as a separate syllable (*es*) when the sound of *s* will not unite with the last sound of the nominative.

NOTE II. — To avoid an unpleasant concurrence of hissing sounds, the apostrophe alone is sometimes used to mark the possessive singular; as, *conscience'* sake, *Jesus'* sake, *Achilles'* wrath, *Euripides'* dramas. This is allowable in poetry and when the word has more than two syllables; but in almost all cases it is better to follow the regular rule; as, *Burns's*, *Dickens's*, *princess's*.

¹ This *s* is the remnant of a syllable *es* (afterward written *is*), one of several modes of forming the possessive case singular, or genitive, in earlier English, and is now usually distinguished from the ending of the nominative plural by an apostrophe. *Apostrophe* means *turned away*, and shows that something has been omitted. The real omission is the letter *e*.

NOTE III. — Sometimes when the singular and plural are alike in the nominative, the apostrophe is placed after the *s* in the plural possessive, to distinguish it from the singular possessive; as, singular, *sheep's*, plural, *sheeps'*.

In compound names and phrase names the possessive sign is added to the last word; as, the *son-in-law's* house; *King of England's* crown. Compounds in which the principal word is put first rarely take the possessive plural.

In a series of words denoting joint possession the sign may be added to the last only: *Robert and Harry's* boat, meaning one boat jointly possessed by Robert and Harry. But if separate possession is denoted, the sign must be used with each: *Robert's* and *Harry's* boat, meaning that each is represented as owning a separate boat. The word *boat* is understood after *Robert's*.

When a possessive noun is followed by an explanatory modifier, the possessive sign is generally added to the explanatory noun (appositive); as, This is Tennyson, the *poet's*, house.

If the explanatory word has several modifiers, or if there are more explanatory modifiers than one, the possessive sign is added to the principal noun, not to the explanatory word; as, The language is *Homer's*, the most renowned poet of antiquity. That motto was *Franklin's*, the philosopher and statesman.

REMARK. — The possessive sign should generally be placed immediately before the name of the thing possessed. Probably for this reason, in such expressions as *somebody else's*, the possessive sign is affixed to the adjective instead of to the noun. The expression may be regarded as a substantive phrase similar to the expression, *Queen of England*, *Queen of England's*.

Possession is often more elegantly expressed by the

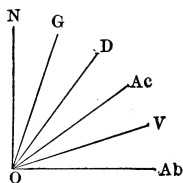
preposition *of* and the objective case; as, *the will of man*, for *man's will*; *the orations of Demosthenes*, for *Demosthenes's orations*.

REMARK. — The possessive inflection is limited chiefly to the names of persons and to the names of animals and things personified. We do not ordinarily say, *the tree's height*, *the knife's blade*; but *the height of the tree*, *the blade of the knife*. *Night's* silvery veil hung low on *Jordan's* bosom: here the objects are personified; so, also, in the expressions, *Nature's* face, how fair! *Fancy's* realm, *Freedom's* voice, etc.

DECLENSION.¹

The **declension** of a noun or pronoun is the regular arrangement of its cases in the two numbers.

¹ This diagram was used by the old grammarians to illustrate case-inflection:—



A line ON, moving about the point or hinge O, was supposed to fall or be bent downward from the perpendicular position at N to the horizontal position at Ab. The various positions that the line assumed were taken to represent the changes that the noun underwent to denote its office in the sentence.

Each change, being denoted by a fall of the perpendicular, was called a *case* (Latin *cado*, I fall).

The nominative was called the *straight* case. The others — Genitive, Dative, Accusative, Vocative, Ablative — were called, in contrast, the *oblique* cases, being denoted by the slanting lines.

To give a noun these various forms successively was to *decline* it (*de*, down, and *clino*, I bend), and the process is therefore called **Declension**.

DECLENSION OF NOUNS.

	LADY.		MAN.		FRIEND.	
	<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i>	lady	ladies	man	men	friend	friends
<i>Pos.</i>	lady's	ladies'	man's	men's	friend's	friends'
<i>Obj.</i>	lady	ladies	man	men	friend	friends

USES OF NOUNS.

There are ten different uses which nouns may have in the expression of thought.

1. The **subject** of a verb; as, The *waters* slept.

2. The **predicate attribute** (or attribute complement); as, The groves were God's first *temples*.

3. The **object complement**; as, The oak shall send his *roots* abroad and pierce thy *mould*.

REMARK.—The direct object denotes the object that directly receives the action of the verb; as, The cannon's roar the death-like *silence* broke.

The indirect object denotes the object that indirectly receives the action; as, Give *John* the book [= Give the book *to* John]; He made the *man* a coat [= He made a coat *for* the man].

4. **Object of a preposition**; as, In thy *reign* of *blast* and *storm*.

5. **Objective complement**; as, We call Chaucer the *Father of English Poetry*.

6. **Explanatory modifier** (appositive); as, The Franks, a warlike *people* of Germany, gave their name to France.

7. **Possessive modifier**; as, Each *fountain's* tribute hurries thee to that vast grave.

8. **Independently**, by address; as, *Romeo*, doff thy

name; by exclamation; as, The *wind*! how it roars!; by pleonasm; as, The *boy*, oh! where was he?; by absolute construction; as, A *bridge* having been constructed, the Romans crossed the Rhine.

9. **Adverbially**, to denote time, place, manner, distance, weight, measure, value, or quantity; as, It is worth a *dollar* a *pound*; We rode *home* that *way*; He can walk five *miles* an *hour*; It weighs a *ton*; The room is ten *feet* long. In such constructions the noun may be called the object of a preposition understood; as, *of* a dollar *for* a pound; *to* home *by* that way; *through* five miles *in* an hour; etc. For this reason, nouns used adverbially are said to be in the objective case.

10. **Adjectively**; as, a *gold* watch, a *steel* pen, *country* customs, *city* life, *garden* wall, *sea* monster, *marine* plants, etc.

EXERCISES.

1. In what several ways is the masculine form of nouns distinguished from the feminine?
2. Give five examples of each method of distinguishing gender.
3. Give ten examples of nouns, five of them ending in *er* or *or*, that may be applied to either sex.
4. Give the rules for the formation of the plural number and possessive case. Also for the pronunciation of the sign *s*.
5. Use in sentences the plural form of —

pony	monkey	+
shoe	salmon	mouthful
solo	motto	foreman
potato	6	hanger-on
man-servant	pro and con	why

Give the rule for the termination.

6. Correct the following plurals, and give reasons for correction : —

heros	stratums	cherubims
dutys	flys	negros
calfs	cupsful	vallies

7. Write the singular of —

genii	data	crises
radii	foci	genera
beaux	memoranda	phenomena

8. Write the singular and plural possessives of —

German	step-mother	wife
Moses	mother-in-law	salesman
David	goose	empress

9. Give the gender, number, and case of every noun in —

“What are you good for, my brave little man?

Answer that question for me, if you can.” —

Over the carpet the dear little feet

Came with a patter to climb on the seat ;

Two merry eyes full of frolic and glee,

Under their lashes looked up unto me ;

Two little hands, pressing soft on my face,

Drew me down close in a loving embrace ;

Two rosy lips gave the answer so true,

“Good to love you, mamma, — good to love you.”

10. Show what words in the following sentences are in the objective case, as objects of action, expressed by transitive verbs in the active voice : —

- (1) Govern the tongue.
- (2) Men build houses.
- (3) The farmer bought the horse that kicked the man.
- (4) Sheathe your sword.
- (5) The lightning struck the oak.
- (6) The wolf will devour the sheep.
- (7) Man praises man.
- (8) Titus destroyed Jerusalem.
- (9) Give the poor man bread.
- (10) Will you lend Thomas a knife to cut his pencil?

11. Show what words in the following sentences are in the objective case, as objects of relation, expressed by a preposition :—
- (1) Glad at heart from May to May.
 - (2) A lion lay among the bushes at the riverside.
 - (3) This author almost places before your eyes the island of Britain in the reign of Alfred.
 - (4) Never dispute about trifles.
 - (5) Look towards the sea.
 - (6) Place the chair beside the table.
 - (7) Throw a stone over the wall.
12. Point out the vocative cases in the following sentences :—
- (1) You are quite right, Robert.
 - (2) Father, will you ask me to return ?
 - (3) Friends, Romans, countrymen, lend me your ears.
 - (4) This is too hard work, Hardy, to last long.
 - (5) England, with all thy faults, I love thee still — my country !
 - (6) Plato, thou reasonest well.
 - (7) My son, give me thine heart.
13. Point out the appositive nouns ; and say to what case they stand in apposition :—
- (1) The steamer Chancellor sails every day.
 - (2) Coffee comes from Arabia, a country in Asia.
 - (3) We have read Cicero the orator's speeches.
 - (4) James's son, Charles I., was proclaimed king.
 - (5) This landscape is Foster the painter's.
 - (6) David slew the insulting giant, proud Goliath, the champion of the Philistines.
 - (7) The great traveller, Livingstone, explored the Zambesi, an African river.
14. Point out the subject and the predicate attribute in each sentence ; and show that they name the same person or thing :—
- (1) Books are the legacies of genius.
 - (2) Daniel Webster was an American statesman.
 - (3) London is the capital of England.
 - (4) The Thames is a beautiful river.

- (5) Education is a better safeguard of liberty than a standing army.
- (6) Cæsar was the conqueror of Gaul.
- (7) The emperor of Russia is called the czar.

15. Point out the objective complements; tell what they complete and to what they relate:—

- (1) Elizabeth made Raleigh a knight.
- (2) The people elected him governor.
- (3) Time makes the worst enemies friends.
- (4) They called his name John.
- (5) The Romans made Cicero consul.
- (6) His admirers style Whittier "The Wood-thrush of Essex."
- (7) Many people thought Arthur rightful heir to the throne.

QUESTIONS FOR REVIEW.

- 1. Define a noun.
- 2. Into what two classes may nouns be divided?
- 3. Define proper noun; common noun.
- 4. Name three kinds of common nouns.
- 5. Define each.
- 6. Explain the difference between collective noun and material noun.
- 7. What is meant by inflection?
- 8. What is meant by modification?
- 9. How many modifications have nouns?
- 10. What is gender?
- 11. Define masculine gender; feminine gender; neuter gender.
- 12. What is meant by common gender?
- 13. What objects are generally personified as masculine?
- 14. What as feminine?
- 15. In how many ways is the gender of nouns shown?
- 16. Which way is true inflection?
- 17. Give examples of words alike for feminine and masculine.
- 18. What is meant by number?
- 19. Define singular number; plural number.
- 20. How is the plural of nouns regularly formed?
- 21. How do nouns ending in *s*, *x*, *z* form the plural?

22. Nouns ending in *y* preceded by a consonant?
23. Nouns in *y* preceded by a vowel?
24. Nouns in *f* and *fe*?
25. Nouns ending in *o* after a consonant?
26. Nouns ending in *o* after a vowel?
27. Give rule for forming the plural of letters, figures, etc.
28. For forming the plural of compounds.
29. Of proper nouns; of titles.
30. What is case?
31. When is a noun or pronoun in the nominative case?
32. In the objective case?
33. In the possessive case?
34. In what case is an explanatory modifier?
35. In what case is a noun used independently?
36. Give rule for forming the possessive singular.
37. For forming the possessive plural.
38. When may the possessive singular be marked by the apostrophe only?
39. What caution in regard to this?
40. To what may the possessive inflection be limited?
41. How else may possession be expressed?
42. What is the difference in meaning between *the queen's reception* and *the reception of the queen*? between *a sister's love* and *the love of a sister*? *a mother's care* and *the care of a mother*?
43. What is meant by declension of nouns?
44. Decline *fox*; *child*; *woman*; *boy*; *church*.
45. How do you determine the case of a noun or pronoun after the infinitives and participles of *be*?
46. Justify these expressions: *somebody else's*; *the eagle's flight*; *Fancy's realm*.
47. Illustrate the ten uses of a noun.
48. In what ways are nouns used independently?
49. Give examples.
50. What do nouns used adverbially express?

SYNOPSIS FOR REVIEW.

THE NOUN.

Classes	{	COMMON	{	Collective, Abstract, Verbal or Participial, Material.
		PROPER.		

Modifications.	{	GENDER	{	Masculine, Feminine, Neuter.
		NUMBER	{	Singular, Plural.
		CASE	{	Nominative, Possessive, Objective.
		PERSON	{	First, Second, Third.

Uses.	{	Subject. (Of what?)
		Object complement. (Of verb or verbal? Direct or indirect?)
		Object of preposition.
		Predicate attribute. (Of verb or verbal?)
		Explanatory. (Of what?)
		Possessive. (Limiting what?)
		Objective complement. (Completing what? Relating to what?)
		Independent.
		Adverbial. (Expressing what?)
		Adjective.

CHAPTER VI.

Pronouns Classified.

There may be several persons represented in a sentence: —

I said to the man who stood near me, "Did you see the boy when he did this?"

Here *I* and *me* stand for the name of the person speaking. *You* stands for the name of the man, the person spoken to. *He* stands for the name of the boy, the person spoken of. *Who* stands for *man*, and carries back to it the predicate *stood near me*. *This* stands for the name of the thing spoken of, and refers to it definitely — pointedly.

Again: —

Who rang the bell?

What are you reading?

What book are you reading?

Do you know this man?

Here, as before, *who* stands for the name of a person (unknown), but receives a new character from being used to inquire after that person. The first *what* evidently inquires after a thing, stands for the name of it, and is therefore an interrogative pronoun; the second leans upon *book*, and is therefore an interrogative adjective. *This* points out, particularizes, but does not stand alone, and therefore has ceased to be a pronoun, and is a true adjective.

Certain other words, used to signify persons or things taken generally, have a likeness to pronouns:—

Either will do.

Nobody knows you.

Ten will be chosen.

The little *ones* are asleep.

The *others* are in the parlor.

That, expressed or understood, for which a pronoun stands is called its **antecedent**.

According to their **uses**, then, pronouns are—

1. **Personal**—*I, you, he, she, and it*. So called because they have distinct forms to denote the person speaking or spoken to, or the person or thing spoken of.

2. **Interrogative**—*Who, which, what, whether*¹ (archaic). So called because they are used in asking questions. *Who* is substantive only; *which* and *what* are substantive or adjective, according to the connection.

3. **Relative**—*Who, which, what, that, as*. So called because they usually relate, or carry us back, to some noun or pronoun going before, and already given, called the **antecedent**.

4. **Demonstrative**—*This, these, that, those, same, such, former, latter*. So called because they speak definitely of the thing named. *This* and *these* point to the object nearer the speaker; *that* and *those*, to the object farther off:—

In *this* 'tis God directs, in *that* 'tis man.

5. **Indefinite**—*Some, any, many, few, all, little, enough, much, whole, several, such, both, none, each, either, neither*,

¹ As an interrogative, *whether* (which one of the two) is now nearly obsolete.

“*Whether* is greater, the gold or the temple,” etc.

other, another, aught, naught, and the compounds of *some, any, every*, and *no*, with *one, thing*, and *body*; as, *somebody, anything*, etc. So called because, while they stand for names, they do not point out or particularize. They are in fact intermediate between real pronouns and nouns or adjectives. Both demonstratives and indefinites may be either substantive or adjective, and are often called **adjective pronouns** or **pronominal adjectives**.

The pronoun-phrases, *each other* and *one another*, are now used as simple indefinite pronouns. They are called **reciprocal pronouns**, because they express the mutual influence of two or more objects:—

They love *each other* =
 They love, each [of them the] other.
 They whisper to *one another* =
 They whisper, one to another.

The personal pronouns show distinct forms for reference to persons, animals, or things, and yet we may apply to animals and things personified those forms used in relation to persons; as:—

“Lord of the winds! I feel *thee* nigh.”
 “Fair insect! *Thou* art a wayward being.”
 “Oh! were *I* but such a big tree as the others!”

The **compound personal pronouns** are formed with the aid of *self* or *selves*; as, *myself, yourself, himself, themselves*, etc., and are used—

1. To mark emphasis; as, He *himself* did it.
2. Chiefly, to form reflexives—that is, to indicate that the action of the verb is reflected back upon the actor; as, He hurt *himself*.

The pronoun **it** appears to have several distinct modes of reference —

1. To a substantive going before ; as, I went to the *river* ; *it* was swollen.

2. To a sentence going before ; as, *The day will be clear*, who doubts *it* ?

3. To a word, phrase, or clause coming after ; as, —

It is a beautiful *child*.

It is pleasant to see the *sun*.

I can make *it* clear that *I* am *guiltless*.

4. There is, further, not only an impersonal, but an exceedingly vague and indefinite use of *it*, not to be overlooked : —

It is *they*.

Trip *it* as ye go.

Who is *it* ?

It rains.

It will soon come to a quarrel.

Observe that **relative pronouns** not only stand for nouns, but, unlike other pronouns, join to some foregoing word a modifying clause ; that is, they are also *connectives*, and might be called *conjunctive pronouns* : Happy is the man *that* findeth wisdom, and the man *who* getteth understanding.

The **compound relative pronouns** are formed by adding *ever* or *soever* to *who*, *which*, and *what*, and are sometimes called **indefinite relatives**, as their reference is to *any one* or *anything*. The compounds with *so* are more rarely used.

Certain adverbs, derived from phrases containing relative pronouns, are often used with the above-described value of relatives ; as : —

The spot *whereon* [=on which] he stands.

The day *when* [=on which] you were born.

Do you see the place *where* he lies?

Wherewith, wherein, whence, whereby, why, whither, and how are similarly used. In such cases, the adverbs have two values. As connecting their clauses with the antecedents, they are like relative pronouns; as modifiers of the verbs in their own clauses (*stands, born, and lies*), they are adverbs. These words belong to the class of **relative adverbs**. (See p. 150.)

The word **but**, too, in certain negative assertions has the force of a relative or conjunctive pronoun:—

There was no man *but* did his best=

There was no man *that did not* his best.

As, preceded by *same, such, or many*, has the force of a relative:—

He denounced such *as* voted against him=

He denounced them *that* [or who] voted against him.

As many *as* wish to go, may go=

They who wish to go, may go.

She gave me the same *as* she offered you=

She gave me that which she offered you.

In reference to persons, animals, or things, the interrogative and relative pronouns are restricted in use.

Who, as an interrogative, is used with reference to persons and personified objects only, and, as a relative, also with reference to the higher animals, and to things inanimate when lending its possessive *whose* to *which* or *that*.

The bird *whose* nest was disturbed, etc.

On a rock *whose* haughty brow, etc.

What is not used of persons, and as a relative is com-

monly said to differ from the other relatives in that it contains within itself both antecedent and relative:—

Give me *what* you have=

Give me *that which* you have.

It is better, however, to say that the antecedent *that*, or *that thing*, is understood. In the following sentence it is expressed:—

What our contempt doth often hurl from us,
We wish *it* ours again.

Which, as a relative, applies only to things—a comparatively modern restriction; but as an interrogative, to either persons or things; as, *Which* of you convinceth me of sin? This word preserves for us the adjective *lic* (like) and the pronoun *hwa* (who). Old-English forms are *hwilic*, *hwilc* = *who-like* or *what-like*.

That, originally a neuter singular, now agrees with singular and plural antecedents of all genders.

Not unfrequently this relative is omitted:—

The book [*that*] you sent me.

The message [*that*] I was sent with.

'Tis distance [*that*] lends enchantment to the view.

The compound relatives, giving an indefinite meaning, have their antecedents often left unexpressed:—

Whosoever is *wise*=

Any person who is wise.

There is a similar indefinite use of the simple **who**;

Who steals my purse, steals trash.

The pupil must not fall into the error of thinking that the foregoing words, or others, belong always to the same class. Many of them are freely otherwise used, and then must be classified accordingly.

EXERCISES.

Classify the pronouns, supplying such as are omitted, and giving your reasons in each case for the classification: —

1. Who is that?
2. I don't know who said that.
3. I don't know the man who said that.
4. What book is that?
5. I said that. I said that I would go.
6. He is the man that said that.
7. That *that* that that man used should have been a *which*.
8. The bed which he bought. The ground whereon he lay.
9. There is something in the wind.
10. There is somewhat in the wind.
11. It is a pretty saying of a wicked one.
12. We speak that we do know and testify that we have seen.
13. What night is that which saw that I did see?
14. That gentleness as I was wont to have.
15. There is nothing good or bad but thinking makes it so.
16. The place whereto he came was waste and bare.
17. Whether is greater the gift or the altar?
18. Either's love was either's life.
19. He knew not which was which.
20. It is not difficult to die. It grew dark fast.
21. The good news came at a time when good news was needed.
22. I will call when you return.
23. I thought he was a rascal, and he was such.
24. The ass that frightened the beasts of the forest was laughed at when he began to bray.
25. If you are a man, show yourself such.
26. He has such great confidence that he will be sure to succeed.
27. Who gained the prize?
28. Did you ask who gained the prize?
29. This is the house Jack built.
30. Which have you? Which book have you?
31. You know which book I have.
32. Find out which of the girls whispered.
33. I cannot tell which girl whispered.

MODIFICATIONS OF PRONOUNS.

Pronouns have the same modifications as nouns; namely, *person*, *gender*, *number*, and *case*.

PERSON.

Strictly, person-forms belong only to personal pronouns, nouns being considered of the third person, unless used vocatively or in apposition with a pronoun of the first or second:—

I, *John*, am going.
Thou, *John*, must go.

The personal pronouns of the **first person** are *I* with its plural *we*, and *myself*, *ourselves*; of the **second person** are *thou*, with its plural *ye* or *you*, and *thyself*, *yourself*, and *yourselves*; of the **third person** are *he*, *she*, *it*, with their plural *they*, and *himself*, *herself*, *itself*, and *themselves*.

GENDER.

The modification for **gender** is made only in personal pronouns of the third person, singular number, as shown in the forms *he*, *she*, and *it*. The sex of the speaker or of the person or persons addressed is always supposed to be known; and the gender of the third person plural is determined from the context.

The gender of the interrogatives *who*, *which*, and *what*, and of the relatives *who*, *which*, *what*, and *that*, is determined by their reference. (See pp. 92, 93.) Thus we shall find the interrogative *who* either masculine or feminine; *which*, masculine, feminine, or neuter; and

what, neuter; and the relatives *who* (*whose*) and *that*, either masculine, feminine, or neuter; and *which* and *what*, always neuter.

NUMBER.

In their modification for **number**, the personal pronouns, both simple and compound, are very irregular, having different words for the plurals, except in the second person (common form) of the simple personal pronoun.

The interrogatives and relatives (simple and compound) are alike in both numbers. The demonstratives *this* and *that* have the plurals *these* and *those*; *former* and *latter* may be of either number.

The only indefinite pronouns that form plurals are *one* and *other*. Among the other indefinites, *each*, *either*, and *neither* are always singular, *both* always plural, and *all*, *any*, *none*, *same*, and *such* are either singular or plural.

CASE.

A pronoun, being a kind of substitute, assumes the person, number, and gender of the noun for which it stands.

The **case** of the pronoun is determined by its relation in the sentence—the same, however, as the noun would have in its place; and its inflection proper is almost solely for *case*.

In this inflection the personal pronoun differs from the noun in having, with but few exceptions, different words for nominative, possessive, and objective, showing also, in the simple personals, double possessives. The

compound personals have different words for nominative and objective in the singular, and no possessive.

The interrogative and relative *who* and the compound relative *whoever* or *whosoever* are the only ones inflected. The others have no changes, and are used only as nominatives and objectives, *which* and *that* borrowing the possessive *whose* from *who*.

The demonstrative pronouns *former* and *latter* form the possessives *former's* and *latter's*. A few of the indefinite pronouns, as *one*, *other*, *somebody*, *any one*, *nobody*, etc., have possessive forms.

DECLENSION OF PRONOUNS.

PERSONAL PRONOUNS.

FIRST PERSON.			SECOND PERSON— common form.		SECOND PERSON— old form.	
	<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i>	I,	we,	you,	you,	thou,	ye or you,
<i>Pos.</i>	{ my or mine,	our or ours,	your or	your or	thy or	your or
<i>Obj.</i>			yours,	yours,	thine,	yours,
	me;	us.	you;	you.	thee;	you.

THIRD PERSON — <i>Mas.</i>			THIRD PERSON — <i>Fem.</i>		THIRD PERSON — <i>Neut.</i>	
	<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
<i>Nom.</i>	he,	they,	she,	they,	it,	they,
<i>Pos.</i>	his,	{ their or theirs,	her or	their or	its	their or
<i>Obj.</i>			hers,	theirs,	it;	theirs,
	him;	them.	her;	them.		them.

COMPOUND PERSONAL PRONOUNS.

FIRST PERSON.		SECOND PERSON.		THIRD PERSON.	
<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
<i>Nom. and</i>	<i>Nom. and</i>	<i>Nom. and</i>	<i>Nom. and</i>	<i>Nom. and</i>	<i>Nom. and</i>
<i>Obj.</i>	<i>Obj.</i>	<i>Obj.</i>	<i>Obj.</i>	<i>Obj.</i>	<i>Obj.</i>
myself or	} ourselves.	thymself or	} yourselves.	himself;	} them-
ourself;		yourself;		herself;	
				itself;	
					selves.

REMARK. — 1. The plural forms of the first person are sometimes used with a singular meaning; as by a writer to hide individuality, and by one in power to give authority to what is said; as, —

We do not endorse this proceeding. (Editorial of a paper.)

We, Victoria, Queen of England, proclaim, etc.

REMARK. — 2. The possessive forms *my*, *our*, *your*, *thy*, *his*, *her*, *its*, and *their* are used as direct possessive modifiers of nouns. (It will be noticed that none of the possessive pronouns are written with the possessive sign (').) The forms *mine*, *ours*, *yours*, *thine*, *his*, *hers*, and *theirs* show a peculiar idiomatic use. Although possessives, they are used almost exclusively in the nominative and objective cases; as: —

(a) It is *his*, *hers*, or *theirs*, etc.

(b) The parcel is *yours*, for *mine* has not come.

(c) This heart of *mine*.

In such constructions we may consider these possessives substitutes for nouns and their possessive modifiers; as: —

(a) It is *his book*, *her book*, or *their book*, etc.

(b) The parcel is *your parcel*, for *my parcel* has not come.

(c) This heart of *my possessing*.

In poetry and oratory we often find *mine* and *thine* used by preference for *my* and *thy* before words beginning with a vowel, — a usage once prevalent.

“*Lear*. . . . Wilt break *my* heart?

“*Kent*. I’d rather break *mine* own.”

REMARK. — 3. The forms *ye*, *thou*, *thy*, and *thee* are confined to poetry, elevated prose, and the language of prayer, except as used by the Society of Friends.

REMARK. — 4. *You* is a plural form, whether used in addressing one person or more than one, and requires a plural verb. (The student cannot too early observe the frequent errors, *Was you?*, *Wasn’t you?*, etc., for the correct forms, *Were you?*, *Weren’t you?*.)

REMARK. — 5. The pronoun *them* is very frequently misused in place of the demonstrative adjective *those*; as,

I gathered *them* flowers, etc.

INTERROGATIVE PRONOUNS.

The interrogative pronouns *who*, *which*, and *what* are declined like the relatives *who*, *which*, and *what*.

RELATIVE PRONOUNS.

<i>Sing. and Plu.</i>	<i>Sing. and Plu.</i>	<i>Sing. and Plu.</i>	<i>Sing. and Plu.</i>
<i>Nom.</i> who,	which,	that,	what,
<i>Pos.</i> whose,	whose,	whose,	—,
<i>Obj.</i> whom.	which.	that.	what.

REMARK.—Many prefer the phrase *of which* instead of *whose* when the reference is to things inanimate.

We found a tree *whose* shade we enjoyed.

We found a tree, the shade *of which* we enjoyed.

COMPOUND RELATIVE PRONOUNS.

<i>Singular and Plural.</i>	<i>Singular and Plural.</i>
<i>Nom.</i> whoever,	whosoever,
<i>Pos.</i> whosoever,	whosoever,
<i>Obj.</i> whomever.	whomsoever.

USES OF PRONOUNS.

Pronouns have the same constructions in sentences that nouns have, although a few of these are rare. The following examples show the different constructions:—

He will maintain *his* cause. (Subject and possessive modifier.)

I saw *him*. (Object complement.)

Give *me* the book. (Indirect object.)

It was *she*. (Attribute complement.)

He *himself* did it. They *each* declined to go. (Explanatory modifiers.)

I thought you *him*. (Objective complement, or enlargement.)

He arrived at the time *that* I most needed him. (Adverbially, modifying a verb.)

What is it worth? (Adverbially, modifying an adjective.)

O *thou* who hearest prayer. (Vocatively.)

O happy *we* ! thus blessed. (Independent by exclamation).

This being the case, we shall go. (Absolutely.)

This and *that*, they are all we wish. (Pleonastic.)

EXERCISES.

1. Write sentences containing the compound personals —

itself	himself	herself	myself
thyself	ourselves	themselves	yourself

Tell of what person, number, gender, and case each is, and why.

2. Look in the dictionary for the meaning of *self*; then tell how the parts of *itself*, *yourselves*, etc., are related.
3. Write or find sentences containing the compound relatives, and explain the person, number, gender, and case of each.
4. Distinguish between the emphatic and reflexive pronouns; also show how they are formed: —

(1) They ruined themselves. (2) I saw myself. (3) You did it yourself. (4) I hurt myself. (5) They themselves caused the accident. (6) We taught ourselves grammar. (7) The venture paid itself. (8) You injure yourselves. (9) The countess herself spoke to me. (10) The men set themselves to raise the weight. (11) Cato killed himself. (12) We ourselves went to the shore. (13) The ship righted herself.

5. Point out the relative pronoun and its antecedent in each of the following expressions; also tell the number, gender, person, and case of the relative pronouns: —

(1) The master who taught me. (2) He fed the cows that surrounded him. (3) The boy whose book was lost. (4) The staff which Charles used. (5) The freeman whom the truth makes free. (6) I who teach you. (7) The friend to whom he introduced me. (8) He says what he thinks. (9) A religion whose origin is divine. (10) The lady and the gentleman whom we met. (11) The horse whose leg was broken. (12) The army which was retreating. (13) Think on whatever is honest. (14) The house which fell.

6. Show whether *that* is used as a relative, an adjective, or a conjunction in the following expressions, stating the reason in each instance:—

(1) That is the same man that came yesterday. (2) He wishes that he were rich. (3) Androcles and the lion that followed him. (4) It is reported that that ship you named is lost. (5) The meekest man that ever lived. (6) That lofty tower that crowns the distant hill. (7) Speak, that all may hear. (8) That tongue of his that bade the Romans. (9) Come, that you may show me that picture that you say Turner painted. (10) All that wealth e'er gave.

7. In this exercise pick out the pronouns and adjectives, and classify them:—

(1) Who wrote this book? (2) Whose flocks are these? (3) He told me to whom he had given the book. (4) To whom do we owe allegiance? (5) From what source springs all our woe? (6) Who that loves flowers would grudge to water them? (7) In which city do you prefer to live—Edinburgh or Glasgow? (8) Can he love the whole who loves no part? (9) Which is the better likeness? (10) Whom have we here?

8. Some of the following are correct, some are incorrect. Explain the errors, and make the necessary corrections:—

(1) Among the books are octavoes and quartoes. (2) The cow jumped into his brother's Henry's field. (3) The captain's of the steamer's wife was sick. (4) They are called Methodist's. (5) Nebulas are called star dust. (6) I saw the two Mrs. Clark. (7) The Moses' are few. (8) The boy's hat was lost. (9) Him and me are going home. (10) It is them. (11) Who did you see? (12) Tell me whom is going. (13) Those which are going should be prompt. (14) This is the man whom we want. (15) Every man should try to do their best. (16) I am the man who will do it. (17) He is ours old friend. (18) Those what sow will reap. (19) The earth is our mother, and we should love it. (20) The dog caught a lamb and killed her. (21) This ribbon is her. (22) Did you get them forks? (23) I wish I were she. (24) They that are faithful he will reward. (25) Who say the people that I am? (26) Be sure to tell whom you are. (27) This was Casper's and Fannie's book. (28) I dined at Green's my old friend and

schoolmate's. (29) Wolsey's the Cardinal's career ended in disgrace. (30) Whom do you suppose it was? (31) Is she taller than me? (32) She was angry, and him too. (33) Did you think it was us? (34) Us boys had a good time. (35) It is neither Casper nor Fannie's book. (36) Can you learn from such as her? (37) For the king, his brother's sake.

QUESTIONS FOR REVIEW.

1. Define pronoun.
2. Name the classes of pronouns and define each.
3. Give all the simple personal pronouns.
4. Give the declension of the personal pronouns.
5. Under what circumstance may we apply these pronouns to things?
6. Explain the uses of the two forms for the possessive case.
7. What caution is given for writing the possessives?
8. Give a special use of the plural of the first person.
9. What is meant by the antecedent of a pronoun?
10. Give four modes of reference for the pronoun *it*, with examples of each.
11. Give the compound personals and their declension.
12. In what two ways are they used? Give examples.
13. How is the pronoun *you* used? What caution in regard to its verb?
14. Explain the present uses of the second person, old form. Give examples.
15. What caution is given in regard to the use of *them*?
16. Name the interrogative pronouns.
17. Name the relative pronouns.
18. What two uses may be assumed by *which* and *what* besides that of interrogative pronoun?
19. Which pronoun of this class always refers to persons? Which to things?
20. What are the two uses of relative pronouns?
21. Explain the references of the relative *who*.
22. Explain that of the relative *what*, and tell how it differs from the other relatives.

23. What is the difference in the uses of *which* as interrogative and relative?
24. Which interrogative is the most general in its application? Which relative?
25. Give the compound relatives and their use.
26. Name some adverbs that are often used with the value of relatives. Place them in sentences to show this.
27. What conjunctions have a similar force?
28. Under what conditions is *as* used as a relative? Illustrate each.
29. In what two ways may the words called indefinite pronouns be used?
30. Select six of them and show each used as two parts of speech.
31. What constructions in sentences may pronouns have? Illustrate.
32. What person, number, and gender must be given to a pronoun?
33. How is its case determined?

SYNOPSIS FOR REVIEW.

THE PRONOUN.

Classes	{	Personal,
		Relative,
		Interrogative,
		Demonstrative,
		Indefinite,
		Reciprocal.

Modifications. — Same as those of the noun.

Functions. — Those of the noun. Relatives, and sometimes interrogatives, also connect.

CHAPTER VII.

Adjectives Classified.

An **adjective** is a word used to limit or qualify the meaning of a noun.

Adjectives are of two kinds, *descriptive* and *definitive*.

A **descriptive adjective** is one that expresses quality; as, *bright, wise, good*, etc. These embrace the great body of adjectives. Proper adjectives — those derived from proper names — are chiefly adjectives of quality; as, the *Socratic* method.

A **definitive adjective** is one that points out, numbers, or denotes quantity; as, *that, one, much*, etc.

Definitive adjectives are sub-divided into —

1. **Demonstratives**, those which point out objects definitely; as, *the, this, that, former, latter, yonder*, etc.

The, derived from the Anglo-Saxon *thæt*, is commonly called the **definite article**. It has an adverbial use in such a sentence as, *The* more you study, *the* better you will like it. This is a relic of the Anglo-Saxon *Thi mara . . . thi betra*, etc.

REMARK. — The words *this* and *that*, along with *these* and *those*, have the same differences of meaning when adjectives as when pronouns.

2. **Distributives**, those which refer to objects singly; as, *each, either, neither, several, other, every, many a*, etc.

REMARK. — Remember that *each, either, neither, many a*, and *every* refer to objects taken separately. In sentences, therefore,

containing nouns preceded by these adjectives, great care must be taken regarding the concord of the verb with its subject, and of the pronoun with its antecedent.

3. **Indefinites**, those which point out indefinitely; as, *a, all, any, another, certain, enough, few, little, many, much, no, none, one, other, some, same*, etc. *An* or *a* is called the **indefinite article**, and is used only with a singular noun. *An* is used before a vowel sound, *a* before a consonant.

4. **Numerals**, those which number; as, *one, two, three*, etc. (cardinal numbers); *first, second, third*, etc. (ordinal numbers); *double, two-fold, three-fold*, etc. (multiplicatives).

5. **Interrogative adjectives**, or the interrogative pronouns, *which* and *what* used adjectively: *Which* boy did it? *What* book are you reading?

REMARK. — Some grammarians call *which* and *what* and their compounds *conjunctive adjectives* when they serve to introduce a noun clause or to connect it to the rest of the sentence; as, Do you know *what* presidents of the United States have been assassinated? We have not heard *which* candidate was elected.

An adjective that consists of two or more words joined together is often called a *compound adjective*; as, *nut-brown, rosy-cheeked, coal-black, never-to-be-forgotten*, etc.

Such adjectives as *amusing, rising, running*, etc., are often called **participial** or **verbal adjectives**. An *amusing* story, the *rising* sun, the *running* stream. They have the form of a participle, but express quality or condition, and convey no idea of time.

Here again we must remind ourselves that a given word has not always the same use; for some of the above are mentioned in two classes, and were previously

mentioned as pronouns. We have seen elsewhere how frequently words that are usually (normally) one part of speech are made to do duty (abnormally¹) as another:—

<i>Cod-liver oil</i>	}	<i>Nouns.</i>	} <i>Adjectives.</i>
<i>Mountain rill</i>			
The <i>under</i> current	. . . . .	<i>Preposition.</i>
<i>Hither</i> Gaul	. . . . .	<i>Adverb.</i>
The <i>let-alone</i> policy	. . . . .	<i>Verb.</i>
An <i>out-of-the-way</i> place	. . . . .	<i>Phrase.</i>

Take also the following:—

- (1) *John's* book.
- (2) Paul, *the* apostle.
- (3) The human form, *God's* image.
- (4) Love *of* country.
- (5) Man, *aspiring to* angelic heights.
- (6) The soldier *to be executed* was saved.
- (7) The man *who loves virtue* will be safe.
- (8) The fact *that he succeeded* is apparent.

All these italicized parts are adjectives in office or effect — *abnormal adjectives* we may call them.

Nouns used as in (2) and (3) and (8), to explain or identify, are called *appositives*, or are said to be in apposition.

EXERCISES.

1. Distinguish between *pen*, *a pen*, *one pen*, and *the pen*.
2. Explain the difference between *Her soldier cousin*, *Her cousin*, *a soldier*, and *Her cousin was a soldier*.
3. Modify the following nouns (1) by appositives, (2) by verbal and prepositional phrases, (3) by relative clauses:—

Washington	mountain	fact
ox	life	rank
college	Peter	memory
care	power	habit
gold	economy	park

¹ Latin *ab*, from, and *normal*, regular; departing from regular usage.

4. Use each of these words and phrases as an adjective:—

Baltimore	whose
his	American
Henry's	flying
few	loaded
that	to come
what	of words

5. Classify the adjectives in the following:—

A great battle was raging between the birds and the beasts; it had lasted all day, and was not yet decided. Not a bird or beast but had taken one side or other in battle—all but the bat. She alone, the cowardly creature, would take no part with either side. In vain the eagle, the general of the birds, being hard pressed by his enemies the beasts, sent her his commands by the swallow to join the army of the birds. "How can you give me the name of bird?" she replied; "what bird has teeth as I have?" Soon afterwards the lion, the king of beasts, finding the battle going against him, sent to say that he would forgive her her past cowardice if she came at once to join his army. "What right has he to ask of me such a favor?" replied the bat. "How can he take me for a beast? Even a mole can see that I have wings. Who ever saw a beast with wings?"

Saying these words, she flew to the birds, who seemed on the point of gaining a complete victory, and eagerly offered the eagle her services. But the eagle answered, "Just now you told us that you were a beast. Go to your friends, the beasts. They need your help more than we." The bat retired in confusion; but an hour afterwards, fortune inclining towards the beasts, she humbly approached the lion, offering him her help. "You would not do us a kindness when we were in trouble," roared the lion, "and now do you talk about giving us your help? Away with you! The battle once over, I will make short work with you."

Rejected by both parties—the natural result of her cowardice—the bat was forced to lead a solitary life. So she skulks in dark places and prefers the night to the day—a warning to all men that they must not "trim."

MODIFICATION OF ADJECTIVES.

Adjectives now have no inflection to mark gender, number, and case; that is, of whatever gender, number, or case the noun modified may be, no change is made in the form of the adjective: —

A *good* boy.

A *good* girl.

A *good* stick.

Good horses.

The *good* die young.

In such examples as the last, however, in which the adjective is used substantively, it is commonly understood to signify more than one.

COMPARISON.

Adjectives have one modification, *comparison*.

Comparison is a variation of the adjective to express quality in different degrees; as, *sweet, sweeter, sweetest*.

There are three degrees of quality expressed in grammar, and hence adjectives are said to have three degrees of comparison: the *positive*, the *comparative*, and the *superlative*.

The **positive** degree shows the quality of an object without special reference to any other object. It is the simplest form of the adjective; as, *sweet, hard, soft*, etc.

The **comparative** degree shows that, of two things or sets of things compared, one possesses the quality in a higher or lower degree than the other. It is regularly formed by adding **er** to the positive; as, *sweeter, harder, softer*, etc.

The **superlative** degree is used when more than two

things are compared, and shows the greatest or least degree of the quality. It is regularly formed by adding **est** to the positive; as, *sweetest, hardest, softest*.

RULES FOR SPELLING.

(1) When the positive ends in a silent *e*, *r* and **st** only are added; as, *nice, nice-r, nice-st*.

(2) When the positive ends in *y* (not preceded by a vowel), *y* is changed into *i*; as, *holy, holi-er, holi-est*.

(3) A final consonant preceded by a short vowel is usually doubled; as, *hot, hot-t-er, hot-t-est*.

Words of more than two syllables, and most words of two, are compared by means of the adverbs **more** and **most**: He is the *more* learned of the two; He is the *most* learned of all. This makes the pronunciation easier and the sound more agreeable. Any adjective may be compared in this manner, either to emphasize the quality or to please the ear; as, It is *most* true.

To express degrees of diminution, the adverbs **less** and **least** may be used: His was the *less* meritorious painting of the two; His was the *least* meritorious painting of all. Such phrases, however, can hardly be called a modification of the adjective. The words are to be taken separately, and the degree of quality is in reality expressed by the adverb. The inflection of the adverb produces a change in the meaning.

Degrees of quality are also expressed by the use of other adverbs: *rather* bad, *too* bad, *very* bad.

Some words are irregularly compared:—

Positive.	Comparative.	Superlative.
(1) late	latter, later	last, latest
high	nigher (near)	highest, next
old	elder, older	eldest, oldest

<i>Positive.</i>	<i>Comparative.</i>	<i>Superlative.</i>
(2) good	better	best
bad }		
ill }	worse	worst
little	less (lesser)	least
much }		
many }	more	most

Some words, used now as adjectives, now as adverbs, have comparative and superlative forms ending in **more** and **most**, affixed to the positive or comparative: —

fore	former	foremost
[further]	furthermore	furthermost
in	inner	inmost, innermost
out	outer	outmost, outermost
[ut]	utter	utmost, uttermost
up	upper	uppermost
hind	hinder	hindmost, hindermost

Some adjectives have no comparative; as, *front*, *frontmost*; *end*, *endmost*; *top*, *topmost*; *under*, *undermost*; *western*, *westernmost*, etc.

In a few words of irregular form, the origin and force of the comparative have been forgotten, and the words have been inflected a second time. Hence the double comparatives *lesser* (*less*), *more* (*mo*), *nearer*. With these may be compared Shakespeare's rhetorical intensives, "more fairer," "most unkindest cut of all."

Adjectives expressing qualities that do not admit of degrees are not logically comparable:¹ —

certain	fluid	empty
circular	perfect	universal
dead	continual	void
extreme	supreme	yearly
eternal	round	French

¹ Yet, in ordinary talk and in literature, it is not uncommon to compare such adjectives as *certain*, *round*, and *perfect*, as expressing approximate meanings.

The demonstratives *this* and *that* take the plural form *these* and *those* before plural nouns. *Other*, when a pronoun, is inflected for case and number: for the sake of *others*;—*another* is inflected for case: for *another's* sake.

CAUTION.—The pronoun *them* should never be used for the adjectives *these* and *those*.

USES OF ADJECTIVES.

The adjective performs but one general office in the sentence; namely, to limit a noun or pronoun by pointing out or expressing quality. It may, however, stand in several different relations to the word it modifies; as:—

1. **Attributive.**—An adjective closely connected with its noun is called attributive; as, a *beautiful* flower; the *tired* child; an *insane* man.

2. **Predicate.**—An adjective which modifies the subject of a verb, and completes the assertion made by the verb, is called a predicate adjective; as, The flower is *beautiful*; The child seemed *tired*; The man became *insane*.

3. **Objective Complement.**—An adjective may complete the meaning of a transitive verb and modify the object of the verb; as, Intemperance made the man *insane*; We found the child *tired* and *sleepy*.

The adjective usually precedes the noun which it modifies; as, the *calm* and *silent* night. It may, however, follow it (1) when several adjectives modify the same noun; as, a man *brave* and *generous*; (2) when the adjective is modified by a phrase; as, a man too *brave* to do a *cowardly* act; (3) in poetry the adjective is frequently placed after the noun; as, the letter of those words *divine*.

EXERCISES.

1. Write the comparison of —

bright	hard	plentiful
wise	witty	proud
active	sensible	angry

2. Give the descending comparisons of *little* and *selfish*.

3. What parts of speech are *less*, *least*, *more*, *most*, in —

Had he been less venturesome he would have lived.

He was the least diligent in the room.

He was the more valiant.

To advance was the most dangerous course.

Write sentences in which each of these words shall be used as an adjective and a noun.

4. Point out the proper, compound, and verbal adjectives in the following:—

(1) Birthday present. (2) Seven-hilled city. (3) Cornish coast. (4) Running stream. (5) April showers. (6) Steel pens. (7) Growing corn. (8) Blood-red field. (9) British navy. (10) Hazel-eyed Sarah. (11) He wears a gold pin in his satin scarf. (12) The rosy-cheeked boy swings. (13) Constantine was the first Christian emperor. (14) Cloud-capped towers. (15) The village murmur rose. (16) He stood on the Alpine brow. (17) Half-forgotten recollections crowd upon the mind. (18) The flashing mass foams.

5. Where it is possible, express the comparison in a different way; in other instances, show what degree of quality is expressed by the adjective:—

(1) My uncle is not so wealthy as my father. (2) We heard a highly instructive lecture. (3) The French are more lively than the English. (4) The fruit is sourish. (5) He is not so industrious as he should be. (6) That was a very kind act. (7) He was as good as his word. (8) He showed greater friendship to me than to you. (9) The Indians are extremely indolent. (10) The water is brackish. (11) Too warm a coat. (12) Their garden is larger than ours.

6. Express in three different ways the fact that Henry is taller than Harry.
7. Explain the errors (where there are such) in the following, and make the corrections:—

(1) I don't like those kind of apples. (2) We have walked this two hours. (3) Which of the two is the prettier? (4) Put those books on the table. (5) He is six foot tall. (6) A more surer punishment. (7) Which of the two is the best? (8) Make the line more vertical. (9) Them books belong to me. (10) I measured it with a two-feet rule. (11) The room is ten feet square. (12) Those sort of people never prosper. (13) Remove this ashes. (14) Of the two, this is the more preferable. (15) He has more enthusiasm than sense. (16) It was the less valuable of the six.

QUESTIONS FOR REVIEW.

1. What is an adjective?
2. How many kinds of adjectives are there? Define each.
3. What are the classes of definitive adjectives?
4. What is a demonstrative adjective? A distributive adjective? An indefinite adjective? A numeral adjective? An interrogative adjective?
5. What is the definite article? The indefinite article?
6. What is meant by conjunctive adjectives? By compound adjectives? By verbal adjectives?
7. What modification have adjectives?
8. How many degrees are there?
9. What is the positive degree? The comparative degree? The superlative degree?
10. How is the comparative degree regularly formed?
11. How is the superlative degree regularly formed?
12. Give rules for spelling the comparative and superlative of *holy*; of *hot*; of *wise*.
13. Give examples of adjectives irregularly compared.
14. Give examples of adjectives that want the comparative.
15. Give examples of adjectives that do not admit of comparison.
16. What adjectives are compared by *more* and *most*?
17. How are degrees of diminution expressed?
18. What are proper adjectives? To what class do they belong?
19. Explain the uses of adjectives.

SYNOPSIS FOR REVIEW.

THE ADJECTIVE.

Classes . . .	{	DESCRIPTIVE.	{	Demonstrative, Distributive, Indefinite, Numeral, Interrogative.
		DEFINITIVE . . .		
Modification. —	COMPARISON . . .	{	Positive degree, Comparative degree, Superlative degree.	
Uses	{	Attributive adjective, Predicate adjective, Objective complement.		

CHAPTER VIII.

Verbs Classified.

We have found that every sentence must have a **verb** in it — that the verb, alone or with other words, forms the predicate.

Verbs that of themselves have full meaning as predicates, are said to be **complete**; as: —

Fishes *swim*.

Water *freezes*.

He *sleeps*.

They *went*.

Truth *exists*.

Fire *burns*.

When, in order to make sense, a verb requires the addition of a word relating either (1) to itself, or (2) to the subject, it is said to be **incomplete**; as: —

(1) I *shut* the door.

He *struck* John.

(2) He *looks* sick.

I *am* the man.

The completing word or group of words is called the **complement**.

Verbs like those of (1) are incomplete in the sense of calling for the addition of a word to express some person or thing on which the action is exerted. A much smaller class, like those of (2), are incomplete in the sense of calling for some addition relating to the subject, and further describing or qualifying it.

The same word, be it remembered, may be a complete verb, an incomplete verb, or no verb at all; as: —

1. The soldiers *march*.
2. *March* your corps to Paris.
3. The *march* was fatiguing.

A certain difference of meaning, again, separates verbs into three principal classes: *transitive*, *intransitive*, and *copulative*.

1. The **transitive**¹ verb expresses an action that terminates directly on some object:—

Heat *melts* ice.

Cold *freezes* water.

The object of a verb is a noun or pronoun denoting—

(1.) The direct or passive object; as, John struck *James*.

(2.) The object of effect; as, He dug a *well*; He built a *fence*.

(3.) The cognate object (so called because the object has a meaning like that of the verb); as, He dreamed a *dream*; He ran a *race*.

2. The **intransitive** verb expresses (1) a state or condition; (2) an action not terminating on an object (or doing so only by help of a preposition):—

He *sleeps* well [state or condition].

He *arose* [action confined to subject].

He *ran* against the man [action expended on an object by help of preposition].

This, however, is not always a distinction in the nature of things; for the same verb, expressing the same action, may be either transitive or intransitive:—

(1) The child *sees* the house.

(2) The new-born child *sees*, the kitten is blind.

(3) He *struck* the man.

¹ Latin *trans*, over, and *ire*, to go, the idea being that the action passes over from the subject and affects some object.

- (4) He *struck* at the man.
- (5) The boy *ran*.
- (6) The boy *ran* a race.
- (7) The boy *ran* them out of the yard.
- (8) He *dreams*.
- (9) He *dreams* a dream.
- (10) He *dreams* of being at home.
- (11) He *dreams* that he is at home.

3. The **copulative** verb is one that requires a complement to describe what the subject names : —

He *looks* sick.

He *continues* grateful.

Rome *was* a city.

The principal copulative verbs are *become*, *seem*, *is*, *appear*, *look*, *feel*, *grow*, *continue*, *smell*, *sit*, *stand*, *lie*, and words of similar import.

A verb that, like *am*, merely couples or links the complement to the subject, is sometimes called copula.¹ Thus : —

God *is* good.

He *will be* ill.

You *are* happy.

He *may have been* ill.

They *had been* friends.

He *must not be* ill.

When the verb *be* means to exist, it is a complete, intransitive verb; as in —

There *is* a God.

I *am* [= *exist*].

Time *was* when this spot was a wilderness.

Intransitive verbs may sometimes be used as copulatives; as, He *lived* an apostle and *died* a martyr.

Transitive and copulative verbs are incomplete; intransitive verbs are complete.

Verbs used with the subject *it* (when *it* is indefinite)

¹ From the Latin, and meaning a *coupler* or *link*.

are sometimes — though the distinction is of very little worth — said to be impersonal; as, *It thunders*; *It rains*; *It snows*. In the earliest period, to express some unknown cause of inexplicable results, they wrote, *It repents, shames, me*. A relic of the old usage is *me-thinks*; that is, *It seems or appears* to me.

Verbals, or words denoting state or action, but without asserting it, may of course be used and be modified in the same way as verbs, and hence will be similarly classified: —

He was fond *of reading*.
 He was fond *of reading newspapers*.
To read profitably, read carefully.

EXERCISES.

1. Construct sentences in which each of these words shall receive two or more classifications — transitive, intransitive, complete, incomplete, copulative — as verbs: —

teach	smell
broke	have been
ring	speak
stand	sing

2. Pick out the verbs, and state (after giving your reasons) whether they are transitive, intransitive, or copulatives.

- (1) He rested easily.
- (2) He rested himself.
- (3) Elephants eat.
- (4) Elephants eat greedily.
- (5) Elephants eat candy.
- (6) He sleeps the sleep of death.
- (7) The baby walked.
- (8) The boy walked rapidly.
- (9) The boy walked himself weary.
- (10) He leaves town to-morrow.

- (11) He is leaving for India.
- (12) But see thou change no more.
- (13) Part we in friendship from your land.
- (14) Should I not write, you must know all is well.
- (15) He had been blamable.
- (16) Law wills that it be known.
- (17) He looked a look that threatened her insult.
- (18) May there be no ill-will between us.
- (19) Motionless as a cloud the old man stood.
- (20) What matter where, if I be still the same,
And what I should be, all but less than He
Whom thunder hath made greater?

3. Pick out the verbs and verbals, and classify them into transitive and intransitive:—

An old man had several sons, who were very quarrelsome. Few days passed without a violent quarrel, and often they came to blows. One day when the young men were bringing some fagots home for firewood, the father called them round him. Speaking to the eldest, who was first in order, he bade him try to break a fagot; he tried, but could not break it. Then turning to the next son, "See," said the old man, "whether you can break this fagot." But neither the second, nor the third, nor the seventh (for there were seven sons) could manage to break the fagot. Then the old man, undoing the string that fastened the fagot, broke each stick separately. "If you keep together," said he, "no man will be able to hurt you; but if you continue your foolish quarrels, your enemies will destroy you, just as I break these sticks."

VERBALS.

Verbals are words derived from verbs, and denoting state or action, but without asserting it. He *sings* asserts action and declares some one to be the doer of the action. *Singing* or *to sing* merely expresses or names the action itself.

Because verbals are so much used in making up the forms of the verb, we shall speak first of them. They are of two kinds: *participles* and *infinitives*.

There are two participles: —

1. The **present participle**, which ends in **ing** and denotes present or continued action or state; as, *singing*, *moaning*, *swaying*; the *singing* birds; the *moaning* tree-boughs, the *swaying* blind.

2. The **past participle**, which has a variety of endings — **ed**, **en**, **t**, or none at all — and expresses completed action; as, *painted*, *given*, *burnt*, *hurt*; the *painted* screen; the screen *painted* by hand; the *burnt* child dreads the fire; flowers *hurt* by the frost.

There are two infinitives: —

1. The **present or root infinitive**, which is the simplest form of the verb. Its usual sign is the preposition *to*; as, *to sing*, *to give*, *to paint*, etc.

2. The **participial infinitive**, which, like the present participle, ends in **ing**, but differs from it in being used always as a noun; as, *Giving* is better than *receiving*.

To distinguish the participial infinitive from the present participle, remember that the former is used as a noun and the latter as an adjective.

Examples: —

Participial	{	By <i>singing</i> , birds delight us.
Infinitives.		<i>Singing</i> is pleasant pastime.
		I heard the <i>singing</i> of the birds.

Present	{	The <i>singing</i> birds delight us.
Participles.		The birds, <i>singing</i> in the trees, delight us.

The present infinitive may be used as: —

1. A noun: *To give* is better than *to receive*; *To see* is *to believe*.

2. An adjective: Time *to come* is called future; A desire *to do* good is praiseworthy.

3. An adverb: The man is too weak *to stand*; Man was created *to search* for truth.

PRINCIPAL PARTS OF A VERB.

The **principal parts** of a verb, or those from which the other parts are derived, are the present indicative (root), past indicative (known also as preterit), and the past participle; as, *write, wrote, written; serve, served, served.*

Except in the verb *be*, the present indicative and root infinitive are identical: *To love, I love; To be, I am.*

VERBS CLASSIFIED WITH RESPECT TO FORM.

Verbs are classified with respect to form into *regular* and *irregular*.¹

A **regular verb** (sometimes called *weak*) is one that forms its past tense and past participle by adding **ed** to the present; as, *planted, formed, seemed.*

An **irregular verb** (sometimes called *strong*) is one that does not form its past tense and past participle by adding **ed** to the present; as, *shook, spoke, seen.*

Let pupils be required to make short sentences illustrating the proper use of the principal parts of verbs in the following lists:—

¹ The principle of this classification is, that the power of varying a word by internal change implies a certain innate vitality not possessed by roots capable of being varied only by the addition of external elements. The strong conjugation is the older. The verbs belonging to it are all of Saxon origin. Derivative words, and words adopted from other tongues, belong to the more modern, or Weak.

(1) LIST OF IRREGULAR (OR STRONG) VERBS.

<i>Present Tense.</i>	<i>Past Tense.</i>	<i>Past Participle.</i>
abide	abode	abode
am	was	been
arise	arose	arisen ¹
awake	awoke, <i>awaked</i> ²	awoke, <i>awaked</i> .
bear (bring forth)	bore [bare] ³	born
bear (carry)	bore [bare]	borne
beat	beat	beaten
become	became	become
befall	befell	befallen
beget	begot [begat]	begot [begotten]
begin	began	begun
behold	beheld	beholden, beheld
bid	bade, bid	bidden, bid
bind	bound	bound
bite	bit	bitten, bit
blow	blew	blown
break	broke [brake]	broken [broke]
burst	burst	burst
chide	chid [chode]	chidden, chid
choose	chose	chosen
cleave (split)	cleft, clove	cleft, cloven
cling	clung	clung
come	came	come
crow	crew, <i>crowed</i>	<i>crowed</i>
dare	durst, <i>dared</i>	<i>dared</i>
dig	dug, <i>digged</i>	dug, <i>digged</i>
do	did	done
draw	drew	drawn
drink	drank	drunk
drive	drove	driven
eat	ate	eaten

¹ The past or passive participle once ended in *en* for all strong verbs, but this suffix has in many cases fallen away; as, *drunk* [= *drunk-en*]. When strong verbs form their past participles in *ed* (d or t) they become weak: strong, He has *mown*; weak, He has *mowed*.

² Regular form in italics.

³ Old forms in brackets.

<i>Present Tense.</i>	<i>Past Tense.</i>	<i>Past Participle.</i>
fall	fell	fallen
fight	fought	fought
find	found	found
fling	flung	flung
fly	flew	flown
forbear	forbore	forborne
forget	forgot	forgotten, forgot
forsake	forsook	forsaken
freeze	froze	frozen
get	got	got [gotten]
give	gave	given
go	went	gone
grave	<i>graved</i>	graven, <i>graved</i>
grind	ground	ground
grow	grew	grown
hang	hung, <i>hanged</i>	hung, <i>hanged</i>
heave	hove, <i>heaved</i>	hove, <i>heaved</i>
hew	<i>hewed</i>	hewn, <i>hewed</i>
hold	held	held [holden]
know	knew	known
lade	<i>laded</i>	laden, <i>laded</i>
lie (recline)	lay	lain
mow	<i>mowed</i>	mown, <i>mowed</i>
ride	rode [rid]	ridden [rid]
ring	rang, rung	rung
rise	rose	risen
rive	<i>rived</i>	riven, <i>rived</i>
run	ran	run
see	saw	seen
seethe	<i>seethed</i> [sod]	sodden, <i>seethed</i>
shake	shook	shaken
shave	<i>shaved</i>	shaven, <i>shaved</i>
shear	<i>sheared</i>	shorn, <i>sheared</i>
shine	shone, <i>shined</i>	shone, <i>shined</i>
shoot	shot	shot
show	<i>showed</i>	shown, <i>showed</i>
shrink	shrank, shrunk	shrunk, shrunken
sing	sung, sang	sung

<i>Present Tense.</i>	<i>Past Tense.</i>	<i>Past Participle.</i>
sink	sunk, sank	sunk
sit	sat	sat
slay	slew	slain
slide	slid	slidden, slid
sling	slung	slung
slink	slunk	slunk
smite	smote	smitten
sow	sowed	sown, sowed
speak	spoke [spake]	spoken
spin	spun	spun
spring	sprang, sprung	sprung
stand	stood	stood
steal	stole	stolen
stick	stuck	stuck
sting	stung	stung
stink	stank	stunk
strew	strewed	strewn, strewed
stride	strode, strid	stridden, strid
strike	struck	struck, stricken
string	strung	strung
strive	strove	striven
strow	strowed	strown, strowed
swear	swore [sware]	sworn
swell	swelled	swollen, swelled
swim	swam, swum	swum
swing	swung	swung
take	took	taken
tear	tore [tare]	torn
thrive	throve, thrived	thriven, thrived
throw	threw	thrown
tread	trod	trodden, trod
wake	woke, waked	woke, waked
wear	wore	worn
weave	wove	woven
win	won	won
wind	wound	wound
wring	wrung	wrung
write	wrote	written

(2) LIST OF WEAK VERBS, USUALLY CALLED IRREGULAR.

(a)

<i>Present Tense.</i>	<i>Past Tense.</i>	<i>Past Participle.</i>
bereave	bereft, <i>bereaved</i>	bereft, <i>bereaved</i>
beseech	besought	besought
bring	brought	brought
burn	burnt, <i>burned</i>	burnt, <i>burned</i>
buy	bought	bought
catch	caught	caught
creep	crept	crept
deal	dealt	dealt
dream	dreamt, <i>dreamed</i>	dreamt, <i>dreamed</i>
dwelt	dwelt	dwelt
feel	felt	felt
flee	fled	fled
have	had	had
hide	hid	hid, hidden
keep	kept	kept
kneel	knelt, <i>kneeled</i>	knelt, <i>kneeled</i>
lay	laid	laid
lean	leant, <i>leaned</i>	leant, <i>leaned</i>
leap	leapt, <i>leaped</i>	leapt, <i>leaped</i>
learn	learnt, <i>learned</i>	learnt, <i>learned</i>
leave	left	left
lend	lent	lent
lose	lost	lost
make	made	made
mean	meant	meant
pay	paid	paid
rap	rapt, <i>rapped</i>	rapt, <i>rapped</i>
say	said	said
seek	sought	sought
sell	sold	sold
shoe	shod	shod
sleep	slept	slept
spell	spelt, <i>spelled</i>	spelt, <i>spelled</i>
stay	staid, <i>stayed</i>	staid, <i>stayed</i>
sweep	swept	swept

<i>Present Tense.</i>	<i>Past Tense.</i>	<i>Past Participle.</i>
teach	taught	taught
tell	told	told
think	thought	thought
weep	wept	wept
work	wrought, <i>worked</i>	wrought, <i>worked</i>

LIST OF WEAK VERBS, USUALLY CALLED IRREGULAR.

(b)

<i>Present Tense.</i>	<i>Past Tense.</i>	<i>Past Participle</i>
bend	bent	bent
bet	bet, <i>betted</i>	bet, <i>betted</i>
bleed	bled	bled
breed	bred	bred
build	built, <i>builded</i>	built, <i>builded</i>
cast	cast	cast
clothe	clad, <i>clothed</i>	clad, <i>clothed</i>
cost	cost	cost
cut	cut	cut
feed	fed	fed
gild	gilt, <i>gilded</i>	gilt, <i>gilded</i>
gird	girt, <i>girded</i>	girt, <i>girded</i>
hit	hit	hit
hurt	hurt	hurt
knit	knit	knit
lead	led	led
let	let	let
light	lit, <i>lighted</i>	lit, <i>lighted</i>
meet	met	met
put	put	put
quit	quit, <i>quitted</i>	quit, <i>quitted</i>
read	read	read
rend	rent	rent
rid	rid	rid
send	sent	sent
set	set	set
shed	shed	shed
shred	shred	shred
shut	shut	shut

<i>Present Tense.</i>	<i>Past Tense.</i>	<i>Past Participle.</i>
slit	slit	slit
speed	sped	sped
spend	spent	spent
spit	spit [spat]	spit
split	split	split
spread	spread	spread
sweat	sweat	sweat
thrust	thrust	thrust
wet	wet, <i>wetted</i>	wet, <i>wetted</i>
whet	whet, <i>whetted</i>	whet, <i>whetted</i>

MODIFICATIONS OF VERBS.

Verbs have five modifications: *mode*, *tense*, *person*, *number*, and *voice*.

MODE.

A verb may express the action as a fact; John *walks*: as possible, doubtful, or obligatory; John *can* walk, *might* walk, *must* walk: or as commanded; John, *walk*, *be walking*. Hence —

Mode is that modification of a verb which expresses the manner of asserting the action, being, or state.

There are three modes: the *indicative*, the *potential*, and the *imperative*.

The **indicative mode** expresses the action, being, or state as a fact; as, The boy *runs*; The boy *is* sick.

The **potential mode** expresses the power, liberty, possibility, or necessity of the action, being, or state; as, The boy *can* run; The boy *must* run; The boy *may* be sick.

The **imperative mode** expresses the action, being, or state as a command or an entreaty; as, *Run* [thou or you]; *Be comforted*.

REMARK. — There is considerable difference of opinion concerning the treatment of mode.

The older grammarians, who were strongly influenced by the Latin, gave five modes: infinitive, indicative, subjunctive, potential, and imperative. For an extended presentation of this view see Brown's *Grammar of English Grammars*, pp. 336–340.

The modern grammarians, who are less affected by the formalism of the Latin, have dropped the infinitive as a separate mode, and are in dispute over the subjunctive and potential. Whitney, in *Essentials of English Grammar*, p. 103, gives three modes, — indicative, subjunctive, and imperative, — but says, in a note on p. 104, “the subjunctive¹ as a separate mode is almost wholly lost and out of mind in our language.” The potential mode he classes as conditional, potential, or obligative tenses of the indicative, as is seen in his treatment of *give* on p. 125.

It would seem, however, that these forms, *may*, *can*, etc., have now become so intimately associated with the root of the verb that they can properly be classed as modifications, and grouped into a separate mode, the potential, and they will be so treated in this work.

The subjunctive, as a separate mode, is so nearly lost in our language that we have excluded it from the classification. It is a source of infinite confusion to maintain it; since (1) there is no peculiar form for it; (2) there is no peculiar meaning for it, it being indicative or potential in meaning, according as it has the indicative or potential form. The subjunctive present may be regarded as a shortened future tense. *If I go*, *if I be*, mean in fact *if I shall go*, *if I shall be*. The past tense, except in the verb *to be*, is like the indicative: *if I went*, *if he went*. And there is no sufficient reason why *if I were*, *if he were* may not be classed as potential:—

If *'twere* [it should be] done when 'tis done, then *'twere* [it would be] well

It *were* [should be] done quickly.

For the convenience of those who desire to retain the subjunctive mode, the commonly accepted forms will be appended to the conjugations.

¹ The machinery is too great for the occasion; we find that conditionality

TENSE.

The time of an action may be —

- (1) *Present* — I walk [*do* or *am* walking].
- (2) *Past* — I walk-*ed* [*did* walk or *was* walking].
- (3) *Future* — I *shall* [or *will*] walk [*shall* or *will be* walking].

Hence —

Tense is that modification of a verb which expresses the time of the action, state, or being.

There are six tenses: the *present*, the *past*, the *future*, the *present perfect*, the *past perfect*, and the *future perfect*.

The **present tense** expresses the action or being as present: I *study* my lesson now.

The **past tense** expresses the action or being as past: I *studied* my lesson yesterday.

The **future tense** expresses the action or being as yet to come: I *shall study* my lesson to-morrow.

The **present perfect tense** expresses the action or being as completed within the present time: I *have studied* my lesson to-day.

The **past perfect tense** expresses the action or being as completed at some past time specified: I *had studied* my lesson when you came.

The **future perfect tense** expresses the action or being as to be completed at some future time specified: I *shall have studied* through this chapter by to-morrow night.

can be given by a conjunction — *if* or *though* — and need not be repeated in the verb. — *Bain*.

Formerly the present subjunctive was used in expressing present time; but at present it is properly used only when reference is had to future time. Even then, it is regarded by the most learned grammarians as an elliptical form of the potential. — *Tweed*.

REMARK. — The first two tenses are called simple tenses; the other four, compound tenses.

Along with the simple or present infinitive *to walk*, we have the perfect, *to have walked* (known also as the present perfect), and the corresponding progressive forms *to be walking*, *to have been walking*.

Along with the present participle *walking*, we have not only the simple past *walked*, but the compound forms: perfect, *having walked* (by some called perfect, by others past perfect) and progressive, *having been walking*.

PERSON AND NUMBER.

A verb may vary its form to a certain extent, in consequence of difference in the **person** of its subject: —

- (1) *First* — I walk [or *am walk-ing*].
- (2) *Second* — You walk [or thou walk-*est*, *art walking*].
- (3) *Third* — He walk-*s* [or he walk-*eth*, *is walking*].

The form may be varied in consequence of difference in the **number** of its subject: —

- (1) *Singular* — [See (1), (2), and (3) above.]
- (2) *Plural* — We, you, or they walk [or *are walking*].

Hence verbs are said to agree with their subjects in person and number.

These changes in English are very few. Except in the case of the verb *be* the only inflections are for the second person singular (old style) and the third person singular of the present tense, indicative mode. The first person singular and all the persons in the plural, in the present indicative, are alike.

CONJUGATION.

The **conjugation** of a verb is the regular arrangement of its modes, tenses, persons, numbers, participles, and infinitives.

As we have seen, the modes and tenses are formed partly by changes made in the verb itself, and partly by the help of other words prefixed to the verb or its participle; hence —

Auxiliary or helping verbs are those which help in the conjugation of other verbs.

Our Saxon forefathers never put *to* before the infinitive proper. Instead of *to* drink, for example, they would say drinc-*an*. As the suffixes fell into disuse, they were replaced by prepositions; and, instead of saying, I like drinc-*an*, or I like walk-*en*, people began to say, I like *to* drink, I like *to* walk. Some verbs, however, were so often companions to the infinitive that it was found unnecessary to insert *to*. Hence we have such forms as: —

I bade him	}	come =	{	I ordered him	}	to come.
I let him				I permitted him		
I made him				I compelled him		

I can	}	come =	{	I am able	}	to come.
I dare				I venture		
I may				I am allowed		
I must				I am forced		
I shall				I am sure		
I should				I ought		
I will				I am resolved		

Most of these verbs have thus lost their original independence, and have sunk into mere indications of the

time of an action or the manner of its assertion; as, I *may* go, I *shall* go.

The auxiliary verbs are —

- (1) Emphatic: **do** (*did*); as, I *do* think so, I *did* see it.
- (2) Passive: **be** (*am, was, been*); as, He *was* defeated.
- (3) Tense [time]: **have** (*had*), **shall**, **will**; as, I *shall* go, I *had* gone.
- (4) Mode [manner]: **may** (*might*), **can** (*could*), *should*, *would*, **must**; as, I *may* go, I *must* go.

The verb that is helped by the auxiliary is called principal. Their combination is regarded as a unit. Thus, *might have been given*, a verb-phrase, is a verb.

Do, be, have, and will are sometimes principal: —

Do this
 I *did* it.
Be silent.
 I *am* [= I exist].
 I *shall be*.
 I *have* it.
 He *willed* me his dog.

The conjugation of the copula contains three distinct roots — *am, be, and was*, — all of which appear in the principal parts, *am, was, been*.

The eleven distinct forms found in the full conjugation of this verb are —

am	was	be
art	wast	being
is	were	been
are	wert	

With the omission of the old forms, so seldom used, the scheme is: —

INDICATIVE MODE.

<i>Present Tense.</i>	<i>Past Tense.</i>	<i>Future Tense.</i>
I am	I	I
He is	He } was	You } shall or will be.
We	We	He
You } are	You } were	We
They	They	They

<i>Present Perfect.</i>	<i>Past Perfect.</i>	<i>Future Perfect.</i>
I	I	I
You } have been.	You } had been.	You } shall or will have been.
We	He	He
They	We	We
He has been.	They	They

POTENTIAL MODE.

<i>Present Tense.</i>	<i>Past Tense.</i>	<i>Present Perfect.</i>	<i>Past Perfect.</i>
I	I	I	I
You } may, might,	You } might,	You } may, can,	You } might,
He } can, or	He } could,	He } or must	He } could,
We } must	We } would, or	We } have	We } would, or
They } be.	They } should be.	They } been.	They } should have been.

IMPERATIVE MODE.

Be.

INFINITIVES.

Present : To be. *Perfect* : To have been.

PARTICIPLES.

Present : Being. *Past* : Been.

Do is conjugated in all of its parts as a transitive verb. As auxiliary, it is used (1) to make the emphatic form of the present and past indicative and the

NOTE. — SUBJUNCTIVE MODE.

<i>Present Tense.</i>	<i>Past Tense.</i>
If I	If I
you } be.	you } were.
he }	he }
we }	we }
they }	they }

imperative: I *do* walk, I *did* walk, *Do* give it to him; (2) in negative and interrogative forms: I *did* not see him, *Did* you believe it?

Have is the auxiliary of perfect tenses, and expresses finished action: I *have* said, He *had* spoken. As principal or independent verb, it expresses possession: I *have* one, We *had* some.

Will meant originally *to desire, to wish*. In this sense it is still an independent verb:—

I *will* be cleansed.

She *willed* me to leave my base vocation.

Its past, or preterit, once *wilede*, became early *wolode*, and this led to *would* with the silent *l*.

Shall (from *sceal, sculon*, present, and *sceolde, sceoldon*, preterit) appears to have once signified *to owe*. Hence Chaucer:—

For by the faithe I *shall* to God.

Whence we learn the meaning and the derivation of *should*.

May (earlier either *may* or *mow*) is from Saxon *magan*, which had the force of the Latin *posse*, to be able. Wycliffe writes:—

The great dai of his wrath the cometh and who shall *mow* [be able to] stand?

The regular past was *mought*, the ancestor of our *might*.

Can, expressing power, has a similar history: present, *can*; past, *cuthe*. The following are instances of its force as *know*:—

I lerne song, I *can* but smal grammere. — *Chaucer*.

His fellow taught him homeward prively

Fro day to day, tell he *coude* it by rote. — *Ibid*.

Such is the descent of *could*.

Must comes from the old English *moste*, past tense of the verb *motan*, to be able, be obliged. It is now used in all persons and tenses to denote necessity and obligation: —

For as the fisse, if it be dry,
Mote, in defeaute of water, die. — *Gower*.

Men *mosten* given silver to pore [poor] freres [friars]. — *Chaucer*.

It may not be amiss to add that from the old English infinitive *agan* (present *âh*, past *âhte*) arise the modern **owe** and **ought**, which have been separated by the two-fold sense of their original, — *I am a debtor*, and *I am under a moral obligation*. The separation has given to the former the modern preterit *owed*, and has made the latter both preterit and present. Thus: —

All England *âhte* for to knowe. — *Old Political Song*.

I *owe* to be baptized of thee, and thou comest to me. — *Wycliffe*.

Auxiliaries combine with —

(1) Participles: present or active, I **am** *writing*; past or passive, It **was** *written*.

(2) Root-infinitives: I **may**, **can**, **will** [to] *write*; I **do** [to] *write*.

(3) Infinitives and participles: I **shall** [to] be *writing*, or **shall** [to] have *written*; It **shall** [to] have *been written*.

CONJUGATION OF THE VERB "LOVE."

PRINCIPAL PARTS.

Present.

Love.

Past.

Loved.

Past Participle.

Loved.

INDICATIVE MODE.

Present Tense.

Singular.

1st Per. I love,

2d Per. { Thou lovest,
 { You love,

3d Per. He loves.

Plural.

1st Per. We love,

2d Per. You love,

3d Per. They love.

This tense may also be formed by prefixing the auxiliary *do* to the verb; this gives the emphatic form of conjugation:—

<i>Singular.</i>		<i>Plural.</i>	
1st Per.	I do love,	1st Per.	We do love,
2d Per.	{ Thou dost love,	2d Per.	You do love,
	{ You do love,	3d Per.	They do love.
3d Per.	He does love.		

The verb may be conjugated in the progressive form¹ by joining the present participle to the different forms of the verb *be*:—

<i>Singular.</i>		<i>Plural.</i>	
1st Per.	I am loving,	1st Per.	We are loving,
2d Per.	{ Thou art loving,	2d Per.	You are loving,
	{ You are loving,	3d Per.	They are loving.
3d Per.	He is loving.		

<i>Singular.</i>		<i>Plural.</i>	
1st Per.	I loved,	1st Per.	We loved,
2d Per.	{ Thou lovedst,	2d Per.	You loved,
	{ You loved,	3d Per.	They loved.
3d Per.	He loved.		

Past Tense.

This tense in the emphatic form is:—

<i>Singular.</i>		<i>Plural.</i>	
1st Per.	I did love,	1st Per.	We did love,
2d Per.	{ Thou didst love,	2d Per.	You did love,
	{ You did love,	3d Per.	They did love.
3d Per.	He did love.		

This tense in the progressive form is:—

<i>Singular.</i>		<i>Plural.</i>	
1st Per.	I was loving,	1st Per.	We were loving,
2d Per.	{ Thou wast loving,	2d Per.	You were loving,
	{ You were loving,	3d Per.	They were loving.
3d Per.	He was loving.		

¹ The progressive form denotes a continuance of the being, action, or state.

Future Tense.

This tense is formed by prefixing the auxiliary *shall* or *will* to the root infinitive:—

Singular.

- 1st Per. I shall or will love,
 2d Per. { Thou shalt or wilt love,
 { You shall or will love,
 3d Per. He shall or will love.

Plural.

- 1st Per. We shall or will love.
 2d Per. You shall or will love.
 3d Per. They shall or will love.

To express simply a future action or event, use *shall* in the first person and *will* in the second and third persons. To express a promise, determination, command, or threat, use *will* in the first person and *shall* in the second and third persons.

Present Perfect Tense.

This tense is formed by prefixing the auxiliary *have* to the past participle:—

Singular.

- 1st Per. I have loved,
 2d Per. { Thou hast loved,
 { You have loved,
 3d Per. He has loved.

Plural.

- 1st Per. We have loved,
 2d Per. You have loved,
 3d Per. They have loved.

Progressive form: I have been loving.

Past Perfect Tense.

This tense is formed by prefixing the auxiliary *had* to the past participle:—

Singular.

- 1st Per. I had loved,
 2d Per. { Thou hadst loved,
 { You had loved,
 3d Per. He had loved.

Plural.

- 1st Per. We had loved,
 2d Per. You had loved,
 3d Per. They had loved.

Progressive form: I had been loving, etc.

Future Perfect Tense.

This tense is formed by prefixing the auxiliaries *shall have* or *will have* to the past participle.

Singular.

1st Per. I shall or will have loved,

2d Per. { Thou shalt or wilt have loved,
You shall or will have loved,

3d Per. He shall or will have loved.

Plural.

1st Per. We shall or will have loved,

2d Per. You shall or will have loved,

3d Per. They shall or will have loved.

Progressive form: I shall or will have been loving, etc.

POTENTIAL MODE.

Present Tense.

This tense is formed by prefixing the auxiliary *may, can, or must* to the root infinitive:—

Singular.

1st Per. I may love,

2d Per. { Thou mayst love,
You may love,

3d Per. He may love.

Plural.

1st Per. We may love,

2d Per. You may love,

3d Per. They may love.

Past Tense.

This tense is formed by prefixing the auxiliary *might, could, would, or should* to the root:—

Singular.

1st Per. I might love,

2d Per. { Thou mightst love,
You might love,

3d Per. He might love.

Plural.

1st Per. We might love,

2d Per. You might love,

3d Per. They might love.

Present Perfect Tense.

This tense is formed by prefixing the auxiliaries *may have, can have, or must have* to the past participle:—

Singular.

1st Per. I may have loved,

2d Per. { Thou mayst have loved,
You may have loved,

3d Per. He may have loved.

Plural.

1st Per. We may have loved,

2d Per. You may have loved,

3d Per. They may have loved.

Past Perfect Tense.

This tense is formed by prefixing the auxiliaries *might have*, *could have*, *would have*, or *should have* to the past participle : —

<i>Singular.</i>		<i>Plural.</i>	
1st Per.	I might have loved,	1st Per.	We might have loved,
2d Per.	{ Thou mightst have	2d Per.	You might have loved,
	loved,	3d Per.	They might have loved.
3d Per.	You might have loved,		
	He might have loved.		

The **present potential** implies either present or future time: It may be raining [now]; I *may* go to town.

The **past potential** denotes : —

- (1) Obligation absolutely: He *should be* thankful.
- (2) Habit or custom: He *would be* absent a week at a time.
- (3) Past ability: He *could walk* yesterday.
- (4) Present or future ability: I *could do* it now; I *could write* to you next week; If I *should write* to you, etc.; *Should* I [or were I to] *leave* to-day, I *should return* next week.

IMPERATIVE MODE.

<i>Singular.</i>		<i>Plural.</i>	
<i>Present Tense.</i>			
2d Per.	Love [thou or you].	2d Per.	Love [ye or you].

INFINITIVES.

<i>Present Tense</i> : To love.	<i>Past Tense</i> : To have loved.
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PARTICIPLES.

<i>Present</i> : Loving.	<i>Past</i> : Loved.
<i>Past Perfect</i> : Having loved.	

NOTE. — SUBJUNCTIVE MODE. (Generally introduced by *if*, *though*, etc.)

<i>Present Tense.</i>		<i>Past Tense.</i>	
<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
If I love,	If we love,	If I loved,	If we loved,
If { thou } love,	If you love,	If { thou } loved,	If you loved,
{ you }	If they love.	{ you }	If they loved.
If he love.		If he loved.	

INTERROGATIVE AND NEGATIVE FORMS.

A verb may be conjugated *interrogatively* by placing the subject after the first auxiliary; as, *Do I love? Could I have loved?*

A verb may be conjugated *negatively* by placing *not* after the first auxiliary; as, *I do not love; I could not have loved.*

A verb may be conjugated *interrogatively and negatively* by placing the subject and *not* after the first auxiliary; as, *Do I not love? Could I not have loved?*

Formerly the verb was conjugated interrogatively in the present and past tenses by placing the subject after the verb; and negatively by placing *not* after the verb; as, *Love I the Lord? I know not these things; Saw ye not the man?* Such forms, though still common in poetry, are rarely used in prose. The verbs *be* and *have*, when principal verbs, are exceptions, as they do not properly take the auxiliary *do*; as, *Had I the right? I am not the man.*

VOICE.

Voice is that modification of a transitive verb which shows whether the subject of the verb names the actor, or the person or thing acted upon.

If the subject names the doer of the action, the verb is said to be in the **active voice**; as, *He loves*; if it names the person or thing acted upon, the verb is said to be in the **passive voice**; as, *He is loved*.

To change a verb from active voice to passive, make the object complement of the active voice the subject of the passive voice; as, (active) *John struck James*; (passive) *James was struck by John*.

An intransitive verb may, by help of a preposition, be used in the passive voice : —

The sun *shines* on the sea.

The sea *is shone on* by the sun.

Sometimes the indirect object of a transitive verb is made the subject of a verb in the passive; as, They gave *him* the letter; *He* was given the letter. Though frequently used by good writers, this construction is a violation of the laws of language, and is to be condemned. Better, The *letter* was given *to* him.

Some intransitives have a passive form, but are not in the passive voice : —

I am come [= I have come].

He is gone [= He has gone].

To make the passive voice, place before the past or passive participle the proper form of the auxiliary *be* : —

INDICATIVE MODE.

<i>Present Tense.</i>		<i>Past Tense.</i>		<i>Future Tense.</i>	
I am	} loved or	I was	} loved or	I	} shall be loved.
He is		He was		He	
We are		We were		We	
You are		You were		You	
They are	} loved.	They were	} loved.	They	}
<i>Present Perfect.</i>		<i>Past Perfect.</i>		<i>Future Perfect.</i>	
I	} have	I	} had been	I	} shall or will
You		He		He	
We		We		We	
They		You		You	
He . . has been loved	} loved.	They	} loved.	They	} been loved.

POTENTIAL MODE.

<i>Present Tense.</i>		<i>Past Tense.</i>		<i>Present Perfect.</i>		<i>Past Perfect.</i>	
I	} may	I	} might,	I	} may, can, I	I	} might,
He		He		He		He	
We		We		We		We	
You		You		You		You	
They	} loved.	They	} be loved.	They	} loved.	They	} loved.

IMPERATIVE MODE.

Be loved.

INFINITIVES.

Present: To be loved. *Perfect*: To have been loved.

PARTICIPLES.

Present (progressive): Being loved. *Past*: Loved, having been loved.

Let the pupil be drilled in changing transitive verbs from the active to the passive, and from the passive to the active. Let him also be required to construct progressive forms for both voices, solemn forms included.

EXERCISES.

1. Pick out the verbals, explain how they are used, and give the sub-class of each:—

(1) She is fond of reading. (2) He loves to describe an event as present. (3) He, loved by all, loved everybody. (4) He is charged with having stolen a horse. (5) I dare do all that may become a man. (6) Let Henry go. (7) Seeing the man approach, she retraced her steps. (8) Made cheerfully, her promise made him happy.

2. Make sentences containing verbals formed from the following words, and show how they are used:—

help	study	hope	go
grow	recite	plow	enjoy
twinkle	see	declare	come
inquire	learn	suffer	plot

3. Tell whether the words in italics are auxiliary or principal:—

(1) I *think*, therefore I *am*. (2) I *learn* that you *have* removed from town. (3) How *does* he? (4) I *will* go. (5) I *have* many cares. (6) *Did* you *do* that? (7) I *will* it. (8) I *shall* *will* him a thousand dollars. (9) He *may* *have been* killed.

NOTE.—SUBJUNCTIVE MODE.

Present Tense: If I be loved, etc.*Past Tense*: If I were loved, etc.

4. Pick out the verbs, tell whether they are simple or composite; if the latter, which part may be regarded as principal:—

(1) He has stolen my horse. (2) Can storied urn or animated bust, back to its mansion call the fleeting breath? (3) Did you see the comet? (4) Your hat lies on the stand. (5) Close beside her, faintly moaning, fair and young, a soldier lay, torn with shot, and pierced with lances, bleeding slow his life away. (6) He was drunk before the liquor was drunk. (7) I am very much obliged to you. (8) I am obliged to go home.

5. Put the verbs of the following sentences first into the past tense, then into the future; then into the passive voice:—

(1) The village master teaches his little school. (2) I hear thee speak of the better land. (3) He promises me a present. (4) His friends laugh at him. (5) The artful fellow imposes upon all. (6) I harm you not. (7) He tells me to go home. (8) She picks a rose. (9) He invades Italy. (10) His eloquence strikes them dumb.

6. Express the sentences under 5 in all the tenses of the indicative and potential; then change from the active to the passive voice.

7. Give all the participial forms, active, passive, and progressive, of —

give	choose	keep	hurt
bite	break	find	lead
read	wish	sink	feed
save	hold	buy	lose

8. Use in short sentences the past perfect progressive of each of these verbs, and tell whether the verb is transitive or intransitive, regular or irregular:—

sow	sell	quit	ring
bind	see	smite	shake
win	blind	rebel	get
live	heat	plant	hide
loose	stick	wink	know

9. Write sentences illustrating the correct use of the principal parts of *lie, sit, see, set, come, lay, rise, raise, do*.
10. Analyze the following verb-phrases:—

(1) He shall be called Benjamin. (2) Did you think that I would do it? (3) He is certainly writing. (4) You should have seen him when he was lifted out of the water. (5) Might not the danger have been avoided?

11. Justify or correct the parts in italics:—

(1) I have *saw* it. (2) *These is* the plural of this. (3) Neither of them *were* here. (4) There *comes* the dogs. (5) I *seen* him yesterday. (6) It *lays* on the bed. (7) I *raised* up and struck him. (8) He has *stole* my pencil since I *come*. (9) Were the horses *drove* out? (10) The nation *is* prosperous. (11) *Is* not *books* a noun? (12) He might have *went*. (13) He has *fell* from the tree. (14) Either you or I *am* going. (15) The merciful *are* blessed. (16) Money, as well as men, *was* needed. (17) He *don't* know. (18) Each of these expressions *suggest* anger. (19) *Is* the tongs in *its* place? (20) *Is* ten dollars too much? (21) We *are* agreed, *says* I. (22) To seem and to be *are* different.

12. Change the following from active to passive:—

(1) The Romans conquered the Britons. (2) They led the captive in chains. (3) Columbus discovered America. (4) The Teutons worshipped the sun and moon. (5) They offered him a pension. (6) They gave the poor man food. (7) The king adopted every means to secure his son the succession to the crown. (8) Henry invaded Normandy and took Robert prisoner. (9) Richard readily pardoned his ungrateful brother John. (10) Ivy covers the walls of the abbey.

13. Compose five sentences containing the present progressive indicative, active voice.
14. Five containing the past progressive active.
15. Five containing the past perfect active.
16. Five containing the past perfect passive.
17. Five containing the future perfect passive.
18. Six illustrating the correct use of *may, might, can, could, would, should*.

QUESTIONS FOR REVIEW.

1. What must the predicate of every sentence contain?
2. What is a complete verb? An incomplete verb?
3. Give examples of each.
4. What is meant by the complement of a verb?
5. What may the object of a verb be?
6. What is a transitive verb? An intransitive verb? A copulative verb?
7. Give examples.
8. Show that the same verb may be sometimes transitive, sometimes intransitive.
9. Name the principal copulative verbs.
10. What is meant by the copula?
11. When is the verb *be* a complete verb?
12. Give examples of intransitive verbs used as copulatives.
13. What is an impersonal verb?
14. Why so called?
15. Give examples.
16. What is meant by verbals?
17. How many kinds of verbals are there?
18. Define present participle; past participle.
19. How many infinitives are there?
20. Define root infinitive; participial infinitive.
21. How may the participial infinitive be distinguished from the present participle?
22. Give examples of each.
23. As what parts of speech may the present infinitive be used?
24. Illustrate.
25. What is meant by the principal parts of a verb?
26. How are verbs classified with respect to form?
27. What is a regular verb? An irregular verb?
28. What modifications have verbs?
29. What is mode?
30. How many modes are there?
31. Define indicative mode; potential mode; imperative mode.
32. What is meant by tense?
33. How many tenses are there?
34. Define each.

35. What are simple tenses? Compound tenses?
36. Give the perfect infinitive of *love*; the past perfect participle.
37. What is meant by the person and number of a verb?
38. What are the only inflections in English for person and number?
39. What is conjugation?
40. What are auxiliary verbs?
41. What is meant by the principal verb?
42. Name the principal auxiliary verbs.
43. Which of the auxiliary verbs are sometimes used as principal verbs?
44. Name the eleven distinct forms found in the conjugation of *be*.
45. As an auxiliary what does *do* express? What does *have* express?
46. What is the meaning of *may*? Of *can*? Of *must*?
47. With what do the auxiliaries combine?
48. How is the present tense, indicative, formed? The past indicative?
49. What is meant by the emphatic form of conjugation? By the progressive form?
50. What does the progressive form denote?
51. How is the future indicative formed? The present perfect indicative? The past perfect indicative? The future perfect indicative?
52. When do we use *shall* in the first person and *will* in the second and third persons?
53. When do we use *will* in the first person and *shall* in the second and third?
54. How is the present potential formed? The past? The present perfect? The past perfect?
55. What does the present potential imply?
56. What does the past potential denote?
57. Give the infinitives of the verb *love*; the imperative; the participles.
58. How may a verb be conjugated negatively? Interrogatively? Negatively and interrogatively?
59. What is voice?
60. Give rule for changing from active to passive voice.
61. How may intransitive verbs be used in the passive voice?
62. How is the passive voice formed?

SYNOPSIS FOR REVIEW.

THE VERB.

1. Principal Parts { Present indicative,
Past indicative,
Past participle.

2. Class { As to FORM. { Regular (weak),
Irregular (strong),
Defective (deficient in any
of its simple forms).
As to USE .. { Transitive,
Intransitive.

3. Modifications. { VOICE { Active,
Passive.
MODE { Indicative,
Potential,
Imperative.
TENSE { Present,
Past,
Future,
Present perfect,
Past perfect,
Future perfect.
NUMBER . . . { Singular,
Plural.
PERSON . . . { First,
Second,
Third.

4. Form { Common (ordinary, usual),
Emphatic,
Progressive,
Interrogative.

5. Function Asserts action, being, or state, of what ?

CHAPTER IX.

Adverbs Classified.

An **adverb** is a word used to limit the application of a verb, adjective, or other adverb. There are instances where the adverb seems to throw its force on a preposition; as, *long* after the event, *much* before the event, *greatly* above him; but in these cases the adverb may be said to modify really the adverbial or adjective phrase. The chief varieties are adverbs of—

1. **Place or local**; as, *here, there, where, above, below, near, by, first, secondly, yonder, thence, whence, hence, hither, thither, whither*, etc. *Hence, thence, and whence*, as adverbs of place, mean *from this* place, *from that* place, *from what* or *which* place. *Hither* is equal to *to this* place; *thither*, to *that* place; and *whither*, to *which* place.

The word *there* has a very peculiar use. Instead of saying *once a good king was* or *once a good king existed*, we say *there was once a good king*. In this use the word has no reference to the idea of place—it is a mere introductory (or expletive) word. Nor is it difficult to account for the transition. To say that a thing is in a certain place is implicitly to say that it exists; and hence the localizing statement, *once a king was there*, has become the statement of existence,¹ *there was once a king* [= *a king once existed*].

¹ Bain.

2. **Time, or temporal**; as, *ever, never, lately, often, as, once, twice, daily, while, when, to-day, hereafter, next, hence (from this time), etc.*

3. **Cause, or causal**; as, *therefore, wherefore, why, thus, hence, thence, whence, etc.*

4. **Degree, or measure, or intensive** [how much?]; as, *almost, nearly, little, partly, sufficiently, so, somewhat, as, much, quite, very, exceedingly, etc.*

5. **Manner, or modal**: (1) *well, wisely, how, etc.*; (2) *truly, surely, probably, not, etc.*

Those under (1) throw their force, in general, upon words: those under (2) more especially upon statements, showing how the thought is conceived; as in, *He is certainly, probably, possibly, or not sick.*

6. *Yes, yea, and no and nay* used in responding to questions are called **responsives**. They modify very loosely, if at all, being really the equivalents of sentences.

Other parts of speech are occasionally used as adverbs. Many words that in their usual application are prepositions, are thus employed:—

He stood by. He went down. Go in and see him. He passed through.

Also:—

(1) *He went home.*

(5) *Right against the window.*

(2) *He sat an hour.*

(6) *A pale blue color.*

(3) *Drink deep.*

(7) *The more the merrier.*

(4) *The sea-wind sang shrill.*

(8) *Stone deaf.*

(1) and (2) may be explained by the abbreviation of the adverbial phrases, *to his home, for or during an hour*; (3) and (4) are mainly the usage of poetry; (6), (7), and (8) show adjective and noun used as adverbs of degree.

The equivalents of the adverb are often phrases and clauses : —

Easy to see. (Phrase of degree.)

The sun sets *in glory*. (Phrase of manner.)

Convenient *for overseeing the work*. (Phrase of degree.)

At sunrise the ship sailed. (Phrase of time.)

The sun rising, the ship sailed. (Logically a phrase of cause.)

When the sun rose, the ship sailed. (Clause of time.)

As thy day is, so shall thy strength be. (Clause of degree.)

If you go, I will follow. (Clause expressing a cause upon condition.)

I will follow *wherever you go*. (Clause of place.)

7. Some of the above, used in asking questions, may be called **interrogative adverbs**; as, *when, where, whither, whence, why, how*, — all derived from the Anglo-Saxon *hwa, who*.

8. Adverbs introducing a modifying clause are conjunctive; and since they possess all the modifying power of adverbs, they are called **conjunctive adverbs**.

The conjunctive adverbs are, *when, where, while, whence, whereby, wherefore, why, wherein, as, whereon, whereat, whenever, wherever, than, that, the, after, before, ere, since, till, and until*.

9. They are also, it will be remembered, used with the value of relative pronouns: He died in the house *where* [= in which] he was born. As **relatives** they are equivalent to prepositional phrases containing *which* and sometimes also its antecedent.

The adverbial relatives are of great use in varying the language of composition.

(a) I will praise thee *while* [= at the time in which] I live.

(b) He died in the house *where* [= in which] he was born.

(c) That is the reason *why* [= for which] I wept.

- (d) He went *before* [= at a time before which] I came.
 (e) Wait *until* [= for the time at which] I come.
 (f) The older he grew, *the* wiser he became.
 He became wiser in that degree *in which* he grew older.
 (g) He came *as* [= at the time at which] I was leaving.
 (h) He is as good *as* he is great.
 He is good in the degree *in which* he is great.
 (i) He called so [= to that degree] loud *that* [= in which] the entire neighborhood was aroused.

The same adverb, it should be understood, may require different classifications in different connections:—

- (a) He *never* will submit. (Time.)
 (b) The Lord is king, be the people *never* so impatient. (Degree.)
 (c) He is *as good as* he is great.
 (d) *As* I was coming from church, I met her.

In (c) the first *as* is an adverb of degree; the second, a conjunctive adverb. In (d) the *as* is an adverb of time and also conjunctive.

It will sometimes happen that a word has clearly a double character, and we have then to consider which, if either, of its uses is principal:—

- (1) He sat *next*.
- (2) He stood *firm*.
- (3) He went away *sorrowing*.
- (4) He rode *seated between two officers*.
- (5) How *jocund* did they drive their team *afield*!

At (1) we are left to determine whether *next* is a definitive adjective or an adverb of time. The qualifying force in (2) seems to be about equally distributed between subject and verb; in (3) and (4) there would appear to be a chief reference to the manner of the action. In (5) we find the poetic use of the adjective for the adverb.

EXERCISES.

1. Distinguish between we feel *warm* and we feel *warmly*.
2. Make sentences in which each of the following expressions shall be used as two or more parts of speech, one in every case being an adverb. Give the sub-class:—

out	little	by all means
ill	enough	beyond all doubt
far	below	when he came
very	only	if he will go
well	there	where she was so happy
before	away	so, as
much	in no respect	

3. Classify the adverbial modifiers:—

- (1) They rejected, with contempt, the ceremonious homage which other sects substituted for the pure worship of the soul.
- (2) He understood by their signs that they wished to be informed whence he came.
- (3) She herself drew the design of that monument with her own hand, and left it with me when she went away.
- (4) Cowper said, fifty or sixty years ago, that he dared not name John Bunyan in his verse, for fear of causing a sneer.
- (5) We live in better times.
- (6) Admirable as the natural world is for its sublimity and beauty, who would compare it, even for an instant, with the sublimity and beauty of the moral world?
- (7) When life begins, like a distant landscape, gradually to disappear, the mind can receive no solace but from its own ideas and reflections.
- (8) Not many generations ago, where you now sit encircled with all that exalts and embellishes civilized life, the rank thistle nodded in the wind and the wild fox dug his hole unscared.
- (9) After this bustle of preparation, and amid the silence which follows it, Henry Brougham takes a slow and hesitating step toward the table, where he stands

crouched together, his shoulders pulled up, his head bent forward, and his upper lip and nostril agitated by a tremulous motion, as if he were afraid to utter even a single sentence.

- (10) It seems easier to do right to-morrow than to-day, merely because we forget that, when to-morrow comes, then will be now.
- (11) During her wane, while inferior luminaries were brightening around her, he was growing fainter and smaller every evening.

MODIFICATION OF ADVERBS.

The only inflection of adverbs is comparison. The signification of some does not admit of degrees ; as, *now*, *never*, *universally*, *then*, *here*, *thirdly*, *immediately*, etc. Such as can be compared, form a comparative and a superlative degree in the manner of adjectives : —

often	oftener	oftenest
pleasantly	more pleasantly	most pleasantly
pleasantly	less pleasantly	least pleasantly

Being usually longer, they more rarely admit the use of **er** and **est**. A few coincide with the irregular adjectives : —

little	less	least
well	better	best
ill	worse	worst
much	more	most
forth	further	furthest
far	farther	farthest ¹
late	later	latest or last
[rathe ²]	rather	
nigh or near	nearer	next

¹ O. E. *feor*, *fyrre*, *fyrrest*. The comparative should be *farrer*. The *th* has crept in from a false analogy with *further*.

² O. E. *hrathe*, early. "Late and *rathe*." — *Piers Plowman*. Used only in the comparative.

A distinction is generally made in the use of *further* and *furthest* to express progress or advancement, and *farther* and *farthest* in regard to distance.

EXERCISES.

1. Write sentences in which at least ten words taken from the list of irregular adverbs shall be used as two parts of speech, one of which shall be adverbial.
2. Pick out the adverbs and adverb phrases; give the sub-class of each; and compare such as admit of comparison:—

(1) We were clearly and particularly shown how the work was done. (2) The birds sing sweetly. (3) We often resolve; we rarely fulfil. (4) Still waters are commonly deepest. (5) He has been much deceived. (6) They have been long absent. (7) He spoke with a clear voice. (8) They showed us the work with much patience. (9) He was here yesterday, and will return to-day at two o'clock. (10) He labored excessively upon his task; it was therefore well done. (11) On all occasions she behaved with propriety. (12) Mentally and physically we are curiously and wonderfully formed. (13) The task is already more than half done. (14) First, I am to show the nature, and, secondly, the importance of this virtue. (15) I shall for that reason warmly befriend him.

3. Show whether the words in italics are used as adverbs or prepositions:—

(1) The debate went *on*. (2) Let us go *down* the river. (3) *Down, down*, they go, the Gael *above*, Fitz-James *below*. (4) He stamped *on* the floor. (5) Ice came floating *by*. (6) Tell us *about* the war. (7) A good south wind sprung *up behind*. (8) He threw the water *about*. (9) The giants piled Ossa *above* Pelion. (10) *Behind* the horseman sat black Care. (11) Pluck *off* the golden apple. (12) Gunpowder was placed *in* the cellars *below* the house. (13) Stand *by* my side. (14) All is lost *but* honor.

4. In the following sentences point out the conjunctive adverbs, and explain their uses:—

(1) I do not know where the place is. (2) The paper holds

attention while I read. (3) When the time comes, the men will be found where they ought to be. (4) I asked not whence he came nor whither he was going. (5) The engineer explained how it was done. (6) "Whence is it?" he asked. (7) Whither I go, ye cannot come.

QUESTIONS FOR REVIEW.

1. Define adverb.
2. Name eight classes, giving examples of each.
3. What is the meaning of *hence* as an adverb of place? as an adverb of time? as an adverb of cause?
4. Give the phrase equivalents of *thence* and *whence* as either local or causal adverbs.
5. Explain a peculiar use of *there*.
6. Give two exceptions to the uses of adverbs as named in the definition.
7. Give three examples showing that other parts of speech may become adverbs.
8. Give examples showing the same adverb in different classes.
9. Give an example of an adverbial phrase, naming its class; an example of an adverbial clause.
10. What double office is performed by the conjunctive adverbs?
11. Make sentences containing the following words as conjunctive adverbs, and explain their construction: *whence, wherever, ere, after*.
12. What inflection have adverbs?
13. Give the inflection of eight irregular adverbs.

SYNOPSIS FOR REVIEW.

THE ADVERB.

Classes.	{ Time, Place, Cause, Degree, Manner, Responsive, Interrogative, Conjunctive, Relative.	Modification Comparison.
		Uses.—To LIMIT { Verb, Adjective, Adverb, Preposition, Statement.

CHAPTER X.

Prepositions, Conjunctions, and Interjections Classified.

A **preposition** is a word that connects its object to some other word.

Prepositions are so named because they were originally prefixed to the verb to modify its meaning, as in *for-swear*.

They were first **local**, indicating rest or motion; as, *in, on, at, by, to, into, from, under, behind, between, among, upon, off, above, for* (meaning *before*), etc.

By degrees they came to denote the relations of **time**, as well as of place; as, *since, till, until, during, pending, after, in a year, by Christmas, near six o'clock, within the week*, etc.

Then they were further extended to denote other relations: **agency** and **instrumentality**; as, *by, through, with*; **end** and **reason**; as, *for, from*; **reference**; as, a work *on* grammar, I sing *of* war, *touching* this matter; **possession**; as, the book *of* the scholar [= the scholar's book]; **material**; as, a crown *of* gold [= golden crown]; **exclusion**; as, none *but* him, *save* one, all *except* John, *without, besides*, etc.

Many phrases are conveniently, though not always logically, treated as prepositions. Such are —

as for
as to

in spite of
according to

out of
from out of

by means of	in accordance with	instead of
in point of	for the sake of	from under
in respect of	because of	as regards
in case of	by way of	by virtue of

The parts of such phrases, when possible, should be classified separately.

The noun and its equivalent, before which the preposition is placed, is called its object. The object of a preposition may be —

1. A word ; as, He gave me a box of *oranges*.
2. A phrase ; as, She spends her time in *studying music* ; He swam from *under the bridge*.
3. A clause ; as, They were disputing about *where they should camp for the night* ; Have they any certain knowledge of *when the prisoner escaped* ?

Frequently, especially in poetry, the object precedes the preposition : —

- (1) What did you come for ?
- (2) Look the whole world over.
- (3) I must use the freedom [that] I was born with.
- (4) This is the will [that] I told you of.

Sometimes, as in (3) and (4), the object is omitted.

A prepositional complement sometimes enters into the structure of a verb-term as an organic constituent : —

- His zeal was wondered *at*.
 The case shall be attended *to*.
 We have a peculiar character to keep *up*.

LIST OF PREPOSITIONS.

The following are the principal prepositions, arranged alphabetically : *aboard, about, above, across, after, against, along, amid* or *amidst, among* or *amongst, around, at,*

athwart; bating, before, behind, below, beneath, beside or besides, between or betwixt, beyond, by; concerning; down, during; ere, except, excepting; for, from; in, into; mid or midst; notwithstanding; of, off, on, over, overthwart; past, pending; regarding, respecting, round; since; through, throughout, till, to, touching, toward or towards; under, underneath, until, unto, up, upon; with, within, without.

The prepositional phrase is —

1. **Adjective**, when the preposition unites its object to a noun or pronoun; as, *A field of waving grain; Which of you sent me this?*

2. **Adverbial**, when the preposition unites its object to a verb, adjective, or adverb; as, *He went to town; The willows are hoary with age; It is done well enough for all purposes.*

3. **Substantive**, when used as the subject or complement of a verb, or as the object of a preposition; as, *Out of sight is out of mind; The stranger came from across the sea.*

The following is a list of words with the prepositions which usually accompany them: —

Abhorrence <i>of</i> .	Agree <i>with</i> (a person).
Abhorrent <i>to</i> .	Agree <i>to</i> (a proposal).
Absolve <i>from</i> .	Angry <i>with</i> (a person).
Accommodate (a thing) <i>to</i> .	Angry <i>at</i> (a thing).
Accommodate (a person) <i>with</i> .	Clear <i>of</i> (harm), <i>from</i> (guilt).
Accountable <i>to</i> (a person).	Collide <i>with</i> .
Accountable <i>for</i> (a thing).	Compliance <i>with</i> .
Acquaint (<i>with</i>).	Concur <i>with</i> (a person).
Adequate <i>to</i> .	Concur <i>in</i> (an opinion).
Admission <i>to</i> (access).	Congenial <i>to</i> .
Admission <i>into</i> (entrance).	Connect <i>with</i> (an equal).
Admonish <i>of</i> .	Connect <i>to</i> (a subordinate).

- Consistent *with, in*.
 Convert *into*.
 Convict *of*.
 Correspond *to, with*.
 Derogatory *to*.
 Desirous *of*.
 Die *of, with, from* (hunger, etc.).
 Die *by* (the sword, etc.), *for* (another).
 Different *from*.
 Disagree *with* (a person).
 Disagree *to* (a thing proposed).
 Disappointed *of* (something not obtained).
 Disappointed *in* (something obtained).
 Discourage *from*.
 Disgusted *with* (a person), *at, with, or by* (a thing).
 Environ *with*.
 Espouse *to*.
 Exasperated *against*.
 Exonerate *from*.
 Fondness *for*.
 Frightened *at*.
 Frugal *of*.
 Hatred *to, of*.
 Ill *of*.
 Incapable *of*.
 Incensed *with, against*.
 Incentive *to*.
 Inconsistent *with*.
 Infer *from*.
 Initiated *into*.
 Introduce *into* (a place), *to* (a person).
 Join *to* (something greater).
 Join *with* (something equal).
 Killed *by* (agent), *with* (instrument).
 Live *at* (a village), *in* (a city or country), *on* (the earth), *on or upon* (food).
 Love *of, for, to*.
 Matter *with*.
 Mindful *of*.
 Need *of*.
 Opposite *to*.
 Part *from, with*.
 Partial *to, sometimes towards*.
 Pity *on*.
 Prejudice *against*.
 Prohibit *from*.
 Protect (others) *from*.
 Protect (ourselves) *against*.
 Pursuance *of*.
 Pursuant *to*.
 Quarrel *with*.
 Regret *for*.
 Seized *by* (a person).
 Seized *with* (an illness).
 Sick *of, with*.
 Situated *on* (the side of).
 Situated *in* (a district).
 Suspected *of, by*.
 Swerve *from*.
 Sympathize *with* (a person), *in* (one's sorrow).
 Variance *with*.

EXERCISES.

1. Write sentences in which you use a prepositional phrase to limit the application of a noun, a pronoun, a verb, a verbal, and an adjective.
2. Embody these phrases in sentences, and classify the prepositional phrase : —

accuse of	change for	offensive to
inquire of	change to	prejudice against
inquire for	change into	share in
call on	die by	share of
call at	die of	taste for
differ from	insist upon	taste of
agree with	die for	fall under
conversant with	believe in	fall into

3. Classify the italicized parts : —

- (1) He runs *about*.
- (2) He runs *about* the house.
- (3) That was done *long since*.
- (4) That was done *since* yesterday.
- (5) He will come, *since* he always keeps his promises.
- (6) He will do this, *for* he promised.
- (7) He will do this *for the sake of* his promise.
- (8) He will do this *for* his promise' sake.
- (9) The Normans were superior *in point of* learning.
- (10) The Normans were superior *in point of* learning.
- (11) He stabbed him *from* behind.
- (12) It was sold *for under half its value*.
- (13) The mountain trembles *from on high*.
- (14) He was well *until* quite recently.
- (15) The hare scoffed *at* the tortoise *for* his slowness, and challenged him to a race. "Let us run," said she, "*up* to yonder rock, and you *shall have* a start *of* half a mile." "Done," said the tortoise, and *off* he plodded. The hare *sat down* to watch him, and laughed *till her* sides ached. At last, tired with laughing, she fell *asleep*. *Meantime*, the tortoise had crept *up* the hill and was steadily *approaching* the goal. *Now, too late*,

the hare awoke *from* her sleep, and dashed after him *with* all her speed; and indeed — so swift was she — she nearly overtook him. *But, before* she had reached the top, the tortoise was *up* on the rock, waiting *for* the prize.

QUESTIONS FOR REVIEW.

1. Define a preposition.
2. Why so named?
3. Give the classes of prepositions.
4. Give examples of phrases treated as prepositions.
5. How should the parts of such phrases be classified?
6. What is meant by the object of a preposition?
7. What may it be?
8. Give an example of a phrase used as the object of a preposition.
9. Give an example of a clause used as object of a preposition.
10. When may the object of a preposition precede it?
11. Name the principal prepositions.
12. Name some that have the form of participles.
13. Give examples of words that are sometimes prepositions and sometimes conjunctions or adverbs.
14. When is a prepositional phrase adjective?
15. When adverbial?
16. When substantive?
17. Give examples of each.
18. When a preposition is used to complete a verb, what may it be called?
19. Give an example.

SYNOPSIS FOR REVIEW.

THE PREPOSITION.

Classes . . .	{	Place,
		Time,
		Agency,
		Reason,
		Reference,
		Possession,
		Exclusion,
		Material.

Use.—Connects what to what?

CONJUNCTIONS CLASSIFIED.

Conjunctions join words, phrases, clauses, and sentences. Their primary use is to unite sentences. A pure conjunction forms no part of a sentence, but simply serves as a hinge to unite grammatical elements.

Conjunctions according to their use are divided into two classes: (1) *co-ordinate conjunctions*; (2) *subordinate conjunctions*.

Co-ordinate conjunctions join grammatical elements of the same rank.

Subordinate conjunctions join grammatical elements of unequal rank.

Co-ordinate conjunctions may be grouped under the following sub-divisions: (1) *copulative*; (2) *alternative*; (3) *correlative*; (4) *adversative*; (5) *illative*.

The following will explain and illustrate these sub-classes:—

1. **Copulative**; such as unite parts whose meaning adds to, or accords with, what precedes; as, *and, also, likewise, too, not only . . . but, moreover, besides, now, well, first, secondly*. *And* is the most important—it unites, and does no more. The rest are adverbs, having the same effect of union, but with additional shades of meaning.

2. **Alternative**; those that offer or refuse a choice; as, *or, nor, either, neither, else, either . . . or*, etc.

3. **Correlative**; pairs of the foregoing; so called because one calls for, and answers to, the other: *either . . . or, neither . . . nor, both . . . and, not only . . . but, whether . . . or*.

4. **Adversative**; those that imply something adverse or opposed to what precedes; as, *but, yet, however, still*,

nevertheless, and (rarely) *only*. The first of these is chief. Its characteristic meaning is suggested by its Anglo-Saxon form *b-ut-an* = *be-ut-an* = *be* + *ut* (out). It is a very forcible word.

5. **Illative**; those expressing inference or conclusion; as, *then*, *hence*, *therefore*, *thus*, *so*, *consequently*, *accordingly*. *Therefore* occurs oftenest, and is the type of the class.

Subordinate conjunctions break up into classes, the more common of which are: (1) *place*; (2) *time*; (3) *cause* and *reason*; (4) *condition*; (5) *purpose* or *result*; (6) *comparison*; (7) *substantive*; (8) *relative*. These join a dependent clause to that on which it depends, as follows:—

1. **Place**; as, *where*, *whence*:—

I live *where* sunshine is perpetual.

2. **Time**; as, *when*, *as*, *while*, *until*, *before*, *ere*, *since*, *after*, etc.:—

He died *as* [or *while*] he was on his way to Washington.

It has been done *since* you were here.

3. **Cause and reason**; as, *for*, *since*, *as*, *because*, *inasmuch as*, *for as much as*:—

I will resume my seat, *for* I cannot be heard.

As [or *since*] I cannot be heard, I will resume my seat.

4. **Condition**; as, *if*, *unless*, *except*, *provided*, *although*, *albeit*:—

You will be saved *if* [or *provided*] you repent.

Except [or *unless*] you repent, you will perish.

5. **Purpose or result**; as, *that*, *in order that*, *lest*, *so that*. *Lest* denotes the purpose or result to be avoided:—

He died *that* we might live.
 He shouted *till* [or *so that*] the woods rang.
 They set a strong guard *lest* he should escape.

6. **Comparison** ; *as, as, than.* Thus —

He is as tall *as* I [am tall].
 He is taller *than* I [am tall].

The pupil should guard against the use of the adverb *like* for the conjunction *as*, to express similarity : —

Do this *like* [as] I do.
 Nobody will miss her *like* [as] I shall.

7. **Substantive** ; any of the preceding, and especially *that*, when introducing a substantive clause : —

I asked *when* I should go.
 He said *that* he would go.
That he will go is certain.
 I know *where* you are going, and *how* you will do it.

8. **Relative** ; relative pronouns and adverbs : —

The time *that* you name is satisfactory.
 The time *at which* he will go is uncertain.
 The time *when* [or place *where*] he will go is uncertain.
Where he goes, *there* go I.
As ye sow, *so* shall ye reap.

As to conjunctive phrases (*as if, as soon as, so as, so far as, no sooner than*, etc.), the words forming them should be considered separately whenever this is possible.

Only a few of the so-called conjunctions are used solely as such, — *and, or, nor, lest, than*. Even the last is treated as a preposition in such expressions as *than whom there is no better*. The different sub-classes, too, shade into one another, the same conjunction having a variety of offices. Thus : —

(1) So you are late again, *as* usual.

- (2) He did it *as* quickly *as* he could.
- (3) He was appointed *as* general.
- (4) He did it *as* you have done it.
- (5) *As* we are at leisure, let us enjoy ourselves.

In (1) *as* is a relative pronoun; in (2) it is first an adverb of degree, then a conjunctive adverb; in (3) it is redundant — useless; in (4) it is a pure conjunction, introducing a modal clause; in (5) it introduces a clause of reason.

The distinction between co-ordinate and subordinate conjunctions is an important one, especially in the analysis of sentences. When two clauses are united by a co-ordinate conjunction, the sentence is compound; but by a subordinate conjunction, the sentence is complex. Again, if a word joins two clauses, it is a conjunction; but if in joining them it modifies a verb, an adjective, an adverb, it is a conjunctive adverb and performs a double office.

In the sentence, John is *as* tall *as* William, the simplest way to dispose of *as tall as* is to call it a conjunctive phrase. But a more critical analysis is frequently required. If it is, the first *as* is an adverb, and the second *as* is a conjunctive adverb, because it connects the dependent clause, *William (is tall)* to *John is tall*, and also qualifies *tall* understood; otherwise it may be regarded as a conjunction, if the ellipsis is not supplied.

EXERCISES.

1. Make a sentence in which each of these words shall be used as three or more parts of speech, two of which shall be conjunction and preposition —

but	before	for
since	till	except
besides	after	notwithstanding

2. Use *whence*, *since*, and *that* in two or more sub-classes.
3. Use each of the following as two or more parts of speech, one of which shall be conjunction, and none of which shall be preposition —

so	yet	if
now	ere	when
then	still	where
also	that	however

4. Give the class and sub-class of the italicized parts :—

- (1) *As* I looked up, I saw the man before me.
- (2) God shall help her, *and* that right early.
- (3) *If* he do so bleed,
I'll gild the faces of the grooms withal,
For it must seem to be their guilt.
- (4) Awake, arise, *or* be forever fallen !
- (5) But thou
Revisit'st not these eyes . . .
Yet not the more cease I to wonder.
- (6) We have no slaves at home — *then* why abroad ?
- (7) His face did shine *as* the sun.
- (8) He was of poor *but* honest parents.
- (9) In spite of all *that* you say, I still believe it.
- (10) He argued *as if* the world were about to end.
- (11) *Then* he returned. Well you know what followed next.
- (12) *But* I saw nothing *but* the long valley of Bagdad.

QUESTIONS FOR REVIEW.

1. What is a conjunction ?
2. Give the classes into which conjunctions are divided.
3. In what respect do co-ordinate and subordinate conjunctions differ ? Agree ?
4. Give and define the sub-division of co-ordinate conjunctions.
5. Name and define the sub-divisions of subordinate conjunctions.
6. Correct — I feel as though I would die.

SYNOPSIS.

THE CONJUNCTION.

1. Class	{	CO-ORDINATE . . .	{	Copulative, Alternative, Correlative, Adversative, Illative.
		SUBORDINATE . . .	{	Place, Time, Cause, Condition, Purpose or Result, Comparison, Substantive, Relative { Pronoun, { Adverb.
2. Use		Connects what to what?		

INTERJECTIONS CLASSIFIED.

Interjections are words or cries that express a strong or sudden feeling. They are a part of speech in the sense, not of a modifier (though they do intensify or otherwise affect the statement), but of a means of expression not wholly unlike a scream, a groan, a sigh. They are classed according to the emotion expressed, which may be —

1. **Joy**; as, *oh, ah, ha, huzza, hurrah.*
2. **Sorrow**; as, *oh, ah, alas, well-a-day, dear me.*
3. **Contempt and disapproval**; as, *fie, fy, poh, faugh, fudge, foh, pish, pshaw, pooh, tush, tut, whew, avaunt.*
4. **Superior curiosity**; as, *heigh, hey, eh, oh.*
Still other uses are those of —
5. **Calling attention**; as, *lo, ho, halloo, hem, hoy, ahoy, whoa, haw.*

6. **A call to silence**; as, *hist, hush, tut, mum.*

7. **Greeting and parting**; as, *hail, welcome, adieu, good-bye.*

Most interjections are founded upon grammatical words, and certain grammatical words may stand as interjections in an occasional way without permanently changing their nature. Thus:—

Indeed = in deed = in reality.

Hallelujah = praise ye the Lord.

Alas = *ah lasso* = O miserable.

O dear = *O dieu* = O God.

Good-bye = *God b' wi' ye* = God be with you.

Hail = Anglo-Saxon *wes thu hal* = be thou hale = be whole.

Clearer examples of nouns, verbs, adverbs, and adjectives lapsing into the interjectional state may be seen in *shame, farewell, soft, hark, behold, why, what, well, woe's the day.*

EXERCISES.

Give the class and sub-class (if any) of italicized parts:—

1. You like this, *hey*?
2. *Away*! I prithee leave me!
3. *What*! is great Mephistopheles so passionate?
4. *O ye judges*! it was not by human counsel . . . that this event has taken place.
5. *Tush*! *tush*! 'twill not again appear.
6. But *hark*! he strikes the golden lyre.
7. What *the mischief* can he be doing?
8. The *eyes* were declared to have it amidst the loud *hurrahs*.
9. He *pooh-poohed* all their *jingoes*.
10. *Oh, what* a fall was there, my countrymen!
11. *Why*, do you think him false?
12. *Why* he spared me I knew not.
13. *Forget! forget!* Is this thine only word?
14. *Good day*, old friend! and so you have returned.
15. *Hush* and be mute, or else our spell is marred.

CHAPTER XI.

Formation of Words.

Etymology is that division of grammar which treats of the origin, variation, derivation, and properties of words.

All inflections illustrate the process of word-making. Thus our familiar *am* represents an original *as-mi*, a verb and a pronoun, meaning *be-I*. *Is* stands for *as-ti*, be-that. In like manner the *d* of *loved* is a remnant of *did*; and *I loved* means I love-did = I did love = I did or performed a loving. *Mi*, *ti*, and *did*, once distinct words, have sunk into mere grammatical signs, with the exception of the latter, which still maintains its standing as a separate word.

Again, the second syllable of *care-ful* is easily recognized as the adjective *full*, yet with the consciousness of its origin nearly lost. The *ly* of *lovely* is a relic of our common *like*, anciently *lîc*, as in *leôflîc* = *love-like*.

In a vast number of our words we can thus discover two elements, one of which conveys the central idea.

These cases, in which frequency of use has changed words of distinct meaning into meaningless endings, are broadly distinguished from others like *fear-inspiring*, *break-neck*, and *house-top*, which are directly translatable back into the elements which form them. But all combinations run essentially the same course. There are couples which we to-day hardly know whether to write separately or with the hyphen, as *well-known*, *mother-tongue*.

There are others so grown together that we seldom or never think of their double nature, as *himself*, *herself*. Sometimes the connection is so close that the original parts are quite obscured. Such is *fortnight* = fourteen nights. Such is *breakfast*, given to the morning meal because it *broke* the longest *fast* of the twenty-four hours. *Fearless* was once *fear-loose* (free from fear), and Pope says, "Be ware [*beware*] of man."

In general there are four ways of making new words from given ones:—

(1) By prefixes; as, *un-bind*, *co-heir*.

(2) By internal change; as, *gold* and *gild*, *think* and *thank*.

(3) By suffixes; as, *gold-en*, *hand-some*.

(4) By joining together distinct words; as, *steam-ship*, *white-wash*.

The first method usually changes the sense; the third usually changes the part of speech.

The union of parts frequently compels a change for the sake of easy and agreeable utterance; as, *col-lect* for *con-lect*, *dif-fer* for *dis-fer*, *di-vulge* for *dis-vulge*, *an-archy* for *a-archy*.

A word derived from another by the method of (1), (2), or (3) is called a **derivative**; and the word from which it is made is called its **primitive**. A succession of suffixes and prefixes gives rise, of course, to relative or secondary primitives; as, *tru-th*, *truth-ful*, *truthful-ly*, *un-truthful-ly*.

The union, in accordance with (4), of two words which are separately significant, is called **composition**, and the resulting word a **compound**; *day-star*, *sun-beam*, *rose-tinted*. In general, the first component qualifies the second. Note the difference between *finger-ring* and

ring-finger. Usually the compound throws the accent (or stress of voice) on the first part. Thus *Néwport* is easily distinguished from *néw pórt*. A *mad hóuse* would be a family all deranged; but a *mád-house* is a house for receiving the insane.

We have already seen, however, that compounds tend to lose the identity of their parts, thus passing into derivatives; and that the latter really differ from the former only in their dimmed meaning. *Browning* = *brown-ing* = dark or tawny offspring; *Egbert* = *eye-bright*; *Benedict* = *bene-dict* = well-said; *sheriff* = *shire-reeve*; *middle* = *mid-deal*; *Massinger* = *mass-singer*; *bridal* = *bride ale*, a reminiscence of the marriage feast.

A derivative, then, differs from a compound only in having a closer *unity*. In the one case a constituent has degenerated into a non-significant appendage, more or less corrupted and altered; in the other it has thus far preserved, with measurable distinctness, its original character.

While the following lists will greatly assist in discriminating native from foreign words, they will not afford a sure key to the origin of the words into which they enter. Though the strict rule for word-making is that all the parts of speech must be from the same language, English writers often permit themselves to form words from different languages. Words thus formed are mongrels, or (which is the Greek for "mongrel") hybrids: *shepherd-ess* = English + Norman - French; *social-ism* or *moral-ize* = Latin + Greek. In *botanical*, the base and the primary suffix are Greek, and the secondary suffix is Latin; while *botanically* adds a Saxon element.

The following are the important **prefixes**:—

SAXON.

a, an	= <i>on, in, from, back, of</i> :	{ a-blaze, a-bed, a-foot, a-thirst, a-rise, a-right, answer.
at	= <i>at</i> :	at-one, at-onement.
al	= <i>all</i> :	al-mighty, al-one, l-only, al-so.
be	= <i>by</i> (O. E.):	{ be-times, be-cause, be-friend, by- word, be-dew.
for	= <i>negation</i> :	for-bid, for-swear, for-bear.
fore	} = <i>before</i> :	{ fore-run, fore-tell, for-ward, forth-coming.
forth		
in	= <i>in</i> :	in-sight, in-to, in-ure.
mis	= <i>error</i> :	mis-deed, mis-take.
off	= <i>from</i> :	of-fal, off-shoot.
on	= <i>upon</i> :	on-set, on-ward.
out	= <i>beyond</i> (O. E. <i>ût</i>):	out-live, out-let, ut-ter.
over	= <i>over</i> :	over-flow, over-coat.
un	= <i>back, not</i> :	un-do, un-bind, un-true.
under	= <i>beneath</i> :	under-go, under-sell.
up	= <i>up</i> :	up-hold, up-right, up-on.
with	= <i>back, against</i> :	with-draw, with-stand.

LATIN.

NOTE.—Let the student, by help of a suitable dictionary, trace the present meaning of these words back to the meaning of prefix and root.

a, ab	}	= <i>from</i> :	a-vert, ab-rupt, abs-tract, abs-cond.
<i>abs</i> before <i>c, t</i>			
ad	}	= <i>to, at</i> :	ad-join, ac-cretion, af-firm, ag-gregate, al-lude, am-munition, an-nul, ap-plaud, ar-rogate, as-sist, at-tract.
<i>ac</i> before <i>c</i>			
<i>af</i> “ <i>f</i>			
<i>ag</i> “ <i>g</i>			
<i>al</i> “ <i>l</i>			
<i>am</i> “ <i>m</i>			
<i>an</i> “ <i>n</i>			
<i>ap</i> “ <i>p</i>			
<i>ar</i> “ <i>r</i>			
<i>as</i> “ <i>s</i>			
<i>at</i> “ <i>t</i>			

bene = *well*: bene-fit, bene-volent.

circum = *around*: circum-vent, circum-scribe, circu-it.

con

col before <i>l</i>	}	= <i>with, together</i> : con-nect, con-temporane-ous, col-lect, com-bine, com-press, corrupt, co-eval, co-heir.
com " <i>b, p</i>		
cor " <i>r</i>		
co " vowel or <i>h</i>		

de = *down, from, away*: de-duce, de-press, de-throne.

dis, di, dif = *apart, in two, not*: dis-join, di-verge, dif-fuse.

ex

<i>e</i> before <i>d, n, l, m</i>	}	= <i>out, out of</i> : ex-press, e-ducate, e-lect, e-manate, ef-face.
ef " <i>f</i>		

in

<i>il</i> before <i>l</i>	}	= <i>in, into, on, not</i> : in-vade, il-lumine, im-press, im-merse, im-piety, ir-radiate, ir-regular.
im " <i>p, m</i>		
ir " <i>r</i>		

inter = *between*: inter-vention, inter-line.

non = *not*: non-sense, non-entity.

ob

oc before <i>c</i>	}	= { <i>in front of</i> : ob-stacle. <i>against</i> : oppose.
of " <i>f</i>		
op " <i>p</i>		

per = (Fr. *par*) *through*: per-ceive, per-form, par-don.

post = *after*: post-pone, post-script.

pre = *before*: pre-cept, pre-face.

pro = (Fr. *pour*) *forth, for-ward*: pro-pose, pur-pose.

re = *back, again*: re-duce, re-deem, re-prove.

semi = *half*: semi-colon, semi-circle.

sub

suc before <i>c</i>	}	= <i>under, from under</i> : sub-tend, suc-cor, suc-ceed, suf-fer, sug-gest, sum-mons, sup-pose, sur-render, sus-pect.
suf " <i>f</i>		
sug " <i>g</i>		
sum " <i>m</i>		
sup " <i>p</i>		
sur " <i>r</i>		
sus " <i>s</i>		

trans = (Fr. *tres, tré*) *across*: trans-form, tres-pass, tra-verse.

GREEK.

- a**
an before vowels } = *without* : a-pathy, an-archy.
- amphi** = *on both sides* : amphi-bious.
- ana** = *up, again, back* : ana-lysis, an-ec-dote, ana-logy.
- anti** }
ant } = *opposite to, against* : anti-thesis, ant-arctic.
- cath** }
cat } = *down, about* : cath-olic, cat-egory.
- dia** = *through* : dia-meter, dia-gonal.
- di, dis** = *two* : di-phthong, dis-syllable.
- ec**
ex before vowels } = *forth, out* : ec-centric, ex-orcising.
- en**
em before *m, b, p* }
el " *l* } = *in, on* : en-thusiasm, em-phasis, el-liptical.
- eu** = *well* : eu-logy, eu-phony.
- ortho** = *right* : ortho-doxy, ortho-epy.
- philo**
phil before vowel } = *loving* : philo-sophy, phil-anthropy.
- syn**
syl before *l* }
sym " *b, m, p* } = *with* : syn-tax, syl-lable, sym-bol, sym-metry,
sy " *s, z* } sym-pathy, sy-stem.

Some of the important **suffixes** are : —

SAXON.

- d** = { *passive sense* : dee-d (from do), see-d (from sow),
 love-d.
- dom** = *condition* : wis-dom, free-dom, Christ-en-dom.
- en** = { *participial or causative* : bur-den (from bear), heav-
 en (heave), hast-en.
 diminutive : kitt-en (from cat), gard(yard)-en.
 made of : flax-en, gold-en, wood-en.
 feminine : vix-en (from fox).

er	}	= {	<i>agent</i> : speak-er, begg-ar, sail-or, and (under Nor-
ar			man Fr. influence) law-y-er, cloth-i-er.
or			<i>instrument</i> : fing-er, timb-er, wint-er (from wind).
ful		=	<i>full of</i> : hate-ful, need-ful.
ing		= {	<i>verbal ending</i> : learn-ing.
			<i>diminutive</i> : farth-ing.
ish		=	(O. E. <i>isc</i>) <i>quality of</i> : boy-ish, fool-ish.
less		=	<i>loose, negation</i> : art-less, god-less.
let		=	<i>diminutive</i> : stream-let.
ling		=	<i>diminutive</i> : dar-ling (from dear), gos-ling.
ly		=	(O. E. <i>lic</i>) <i>like</i> : mean-ly, home-ly, soft-ly, like-ly.
ness		=	<i>abstractive</i> : wilder-ness, wit-ness, good-ness.
ship		=	(O. E. <i>scipe</i>) <i>form, shape</i> : land-scape, lord-ship.
some		=	<i>participation in</i> : dark-some, quarrel-some.
y		= {	(O. E. <i>ig</i>) : bod-y, hone-y, an-y, blood-y, silk-y. It
			has become <i>ow</i> in holl-ow, sall-ow.

ROMANIC.

age	= {	Lat. <i>aticum</i> , through	{	<i>condition</i> : bond-age.
		Norman-Fr.		<i>result</i> : break-age.
				<i>location</i> : hermit-age.
al, el	= {	Lat. <i>alis</i> : cardin-al, coron-al, fu-el, jew-el, annu-al,		
		equ-al, loy-al [= reg-al = Lat. <i>reg-alis</i>].		
ant, ent	= {	Lat. <i>antem, entem</i> : gi-ant, stud-ent, ramp-ant,		
		pati-ent.		
ance, ence	=	Lat. <i>antia, entia</i> ; abund-ance, sci-ence.		
ancy, ency	=	Lat. <i>antia, entia</i> : brilli-ancy, excell-ency.		
ate	=	Lat. <i>atus</i> ; leg-ate, delic-ate, agit-ate.		
ble, able	= {	Lat. <i>bilis, plex</i> : sta-ble, mov-able, dou-ble [= Lat.		
		<i>du-plex</i>].		
eer	=	Fr. <i>er, ier</i> ; Lat. <i>arius</i> : engin-eer, brigad-ier.		
ess	=	Lat. <i>itia</i> : distr-ess, rich-es.		
fy	=	Lat. <i>ficare</i> , Fr. <i>fier</i> : edi-fy, magni-fy, signi-fy.		
ic	= {	Lat. <i>icus, ica</i> : mus-ic, cler-k [= cler-ic], log-ic,		
		phys-ic.		
iné, in	=	Lat. <i>inus, inem</i> : div-ine, fam-ine, orig-in, virg-in.		
ish	=	Lat. <i>esc-o</i> , Fr. <i>iss</i> : establ-ish, fin-ish.		
ism	=	Lat. <i>ismus</i> : de-ism, fatal-ism.		

ist	= Lat. <i>ista</i> : bapt-ist, dent-ist.
ive	= Lat. <i>ivus</i> : act-ive, plaint-ive, pens-ive.
ize	= Lat. <i>izare</i> : civil-ize, fertil-ize.
ment	= Lat. <i>mentum</i> : gar-ment, argu-ment.
on, eon, ion	= { Lat. <i>onem, ionem</i> : apr-on, glutt-on, compan-ion, pig-eon.
ose ous	} = Lat. <i>osus</i> : verb-ose, mor-ose, copi-ous, curi-ous.
son	= Lat. <i>sionem</i> : beni-son, ran-som, rea-son, veni-son.
t, te	= Lat. <i>tus</i> : discreet-t, hones-t, mu-te, chas-te.
ter	= Lat. <i>ter</i> : mis-ter, mas-ter [= Lat. <i>magister</i>], mus-ter.
ure	= Lat. <i>ura</i> : advent-ure, stat-ure, past-ure.
y	= { Lat. <i>ia</i> : famil-y, victor-y [Lat. <i>victoria</i>]. Lat. <i>ium</i> : stud-y, obsequ-y. Lat. <i>ous</i> : spong-y.

A study of etymology as to the derivation, structure, and meaning of words is one of the most important that the student can pursue. It is the key to an extended vocabulary.

Of nouns, some are primitive; as, *eye, hand, hope*. In the comparison of languages, they may sometimes be traced to forms still more primitive; but so far as concerns English, they are the roots. Derived nouns are formed from other nouns, from adjectives, and from verbs, by prefixes, by internal change, but chiefly by suffixes: *bishop-ric, kind-ness, song* (sing), *press-man, drunk-ard, choice* (choose), *life* (live).

In a similar manner derived verbs are extensively formed from verbs; as, *be-seech* (seek), *burn-ish, rise, raise, sit, set*; from nouns; as, *be-guile, empower, length-en, gild* (gold), *prize* (price), *hitch* (hook); from adjectives; as, *be-dim, en-dear, sweet-en*.

Derived adjectives are formed from nouns; as, *rag-ged, wood-en*; from verbs; as, *win-some, teach-able*; from adjectives; as, *un-wise, un-fair, year-ly, ful-some*.

Derived adverbs come principally from adjectives, by the addition of *ly*; as, *careless-ly*, *sweet-ly*, *bitter-ly*. They are also formed from other parts of speech; as, *per-haps*, *a-part*, *a-drift*, *al(l)-ways*. *al(l)-so*. Our adverbs, like our adjectives, owe their descent, almost without exception, to other classes of words. *Once* and *twice* are but old genitives of *one* and *two*. When we say, It must *needs* be, we employ the genitive of *need*, originally *need-es*. Sometimes the adverb consists of several words run together; as, *now-a-days*, *never-the-less*.

The chief prepositions are primitives; as, *of*, *from*, *to*, *for*, *by*, *with*, *over*, *under*. A few are derived from other prepositions, from nouns, adjectives, or verbs; as, *a-long*, *a-round*, *be-yond*, *a-board*, *be-tween* [by-twain = by two], *with-in*; *ex-cept*, *concerning*, *notwithstanding*, which in form are participles.

Conjunctions are either simple underived words of the language; as, *and*, *if*; or are appropriations from other parts of speech; as, *since*, *except*, *that*, *before*. *Because* is *by cause*, and *than* is from *then*, itself an ancient accusative.

The great matter as regards derivation is to see clearly the meaning of significant prefixes and suffixes, and to use words accordingly. Dr. Chalmers, speaking of his success in dealing with pauperism in Glasgow, declared that what he had done was not an *experiment*, but an *experience*. Compare *exceptional* with *exceptionable*, *troubled* sleep with *trouble-some* sleep.

TO ANALYZE A WORD.

1. Tell whether the word is simple or composite.
2. If composite, resolve it into prefix (if any), stem (or root), and suffix (if any).

3. Give the meaning of each element.
4. Use the word in a sentence.
5. Give a list of other words derived from the same root, or primitive word.

EXERCISES.

1. Combine the following prefixes and roots; give, as nearly as you can, the modifying force of the prefix; and tell what different parts of speech the resulting word may be:—

a, ab, ad, anti, be, bene, circum, con, de, e, ex, en, for, fore, in, mis, ob, out, over, pre, re, sub, syn, trans, un, under, up, with: ground, side, vert (turn), rupt (broken), tain (hold), tom (cut), join, judge, mount, fix, sure, tribute (give), arctic, pathy (feeling), lie, cloud, cause, fit (doing), volent (wishing), jacent (lying), spect (looking), stance (standing), fuse (pour), vene (come), moralize, tect (cover), appear, ease, tract, please, press, gress, mit (send), pectorant (breast), pand (spread), fulgence (shining), rage, gulf, grave (scrape), tomb, bitter, brace (arm), get, sake (seek), tell, see, taste, discreet, noble, modest, patient, liberal, regular, flame, flect (bend).

2. Join the following suffixes and bases; give, if you can, the source of each; and state to what part of speech both primitive and derivative may or do belong:—

ade, age, al, dom, ic, ion, ism, ess, ier, ine, ive, ix, ly, ment, er, ness, ship, ure, y, ate, ble, en, ful, ish, ous, some, fy, ize: hero, heir, create, abuse, operate, perceive, adhere, chariot, visit, school, hunt, edit, widow, foreign, stock, mite, post, bond, parson, duke, king, poet, possess, precise, expand, despot, critic, heathen, case, punish, arm, bold, happy, moist, seize, modest, grocer, private, lunatic, nation, origin, part, music, affection, consider, change, honor, value, divide, accede, silk, wool, hope, play, lyre, adamant, boy, fop, fame.

3. Join into compounds:—

wind, head, mill, strong, school, state, alms, house, door, key, God, man, like, snow, white, keeper, time, slave, born, wine, bibber, stone, blind, woman, servant, catch, word, in, chief, commander, land, high, love, self, star, day.

4. Classify the following compounds, then classify the parts of each :—

redbreast, singsong, dare-devil, handbook, rosebud, drawing-room, spitfire, turncoat, instep, forethought, byword, uprising, welcome, make-believe, ingathering, hearsay, sea-green, pitch-dark, childlike, spirit-stirring, lion-hearted, farfetched, overdone, fruit-bearing, roughhew, browbeat, lengthways, whereas, there-about, somehow, nowhere, without, upon, into, backbite.

5. Resolve the following into their elements (*bases*, *prefixes*, and *suffixes*), and classify, where possible, indicating also the part of speech in derivative and primitive :—

flattery, ending, coinage, aloud, monthly, blacken, linger, hinder, terrify, colonize, amid, along, perchance, enfold, untie, distrust, lengthen, active, lively, carelessly, oily, untrue, blackish, avoidable, lawless, beautiful, woollen, Romish, wretched, director, idler, trickster, replace, reconstruct, perfectible, annex, forefather, irresolute, misinform, suppress, repress, impress, impressible, irrepressible, facilitate, intrusive, thicken, youthful.

6. Form derivatives from the following as bases, and classify both :—

body, glory, weary, grace, incite, control, swim, awe, giddy, like, just, day, marvel, reverence, face, flame, vary, merry, annoy, holy, come, bind, new, vow, obstruct, expire, cat, thief, half, gird, fall, venture, Newfoundland.

7. Derive single parts of speech from the following, and classify :—

sick with love, struck with fear, deal in pictures, with a mouth of gold, like a god, inspiring dread, hunt after fortune, abide by the laws, gaze at stars, tell the truth, tossed by the tempest, sees all things, bright like the sun, a bearer of tales, about there.

CHAPTER XII.

Syntax.

Syntax is that division of grammar which treats of the structure of the sentence.

The word **syntax** is derived from the Greek, *syn*, meaning *together*, and *taxis*, meaning *arrangement*. The two English words, *synthesis* and *construction*, are often used instead of the word *syntax*. Syntax refers to those rules which should guide one in making sentences, or in passing judgment on sentences already expressed. Syntax, as thus used, is divided for grammatical purposes into three parts; namely, *Concord*, *Agreement*, and *Order*.

Concord,¹ from the Latin, signifies *agreement*; as, a finite verb must agree with its subject in number and person, an adjective with its noun, a relative pronoun with its antecedent.

Government is the influence that one word has on another word in a sentence; as, that which a transitive verb has over a pronoun, a noun over its possessive, or a preposition over its object.

Order refers to the positions words occupy in a sentence.

SYNTAX OF CONCORD AND GOVERNMENT.

RULE I. — The subject of a sentence is in the **nominative case**; as, *They* think.

¹ Latin *concordia*, agreement.

This rule, obviously, has its chief application to the pronouns. It is seldom violated except by the untaught. Mistakes like (1) and (2) are of the grossest kind; (3) occurs most frequently in elliptical sentences:—

- (1) *Them* are good.
- (2) John and *me* went.
- (3) Is she taller than *me* [am tall]?

The following may be more easily pardoned:—

This is a man *whom* [who] I think *deserves* encouragement.

1. Any letter, sign, word, clause, or sentence used as a subject is in the *nominative case*.

RULE II.—A noun or pronoun used to explain the meaning of a preceding noun or pronoun, is in the same case by apposition; as, *Mary*, the queen, died at an early age. They banished *Catiline*, the conspirator.

1. The noun or pronoun in apposition denotes the same person or thing as the preceding noun which it explains; as, *I*, John, saw these things. *It* is good for us to study grammar. *They* love each other. *He* assisted me when I was in great distress,—a kindness that I will never forget.

2. The noun in apposition is an explanatory modifier. Apposition, from the Latin *appositus*, means *put to*; that is, the noun in apposition is *put to* the other noun.

RULE III.—The attribute complement of a verb agrees in case with the subject of the verb, and the objective complement of a verb agrees in case with the object of the verb; as, *General Greene* was a prudent and skilful commander. They took *him* to be an honest man. *He* is called major. *He* was elected president. They elected *him* president of the convention.

Whom did you think *it* to be? To be a *voter* is to be a *sovereign*. I was not aware of *his* being a *foreigner* = I was not aware that *he* was a *foreigner*.

RULE IV. — A noun used independently or absolutely is in the nominative case; as, *William*, come to me. The *hour* having arrived, we departed.

1. A noun or pronoun is nominative independent, — (1) by direct address; as, *William*, come to me. (2) By a mere exclamation; as, Wretched *man* that *he* is!

2. A noun is in the absolute case when the noun and participle are used instead of a dependent clause; as, The *hour* having arrived, we departed = *When the hour had arrived*, we departed.

RULE V. — A noun or pronoun that is used to denote possession is in the possessive case, and is an adjective modifier; as, *Washington's* life.

And far by *Ganges'* banks at night,
Is heard the *tiger's* roar.

I was opposed to *his* going.
The *moon's* attracting the water causes the tides.
It is caused by the *earth's* revolving on its axis.

1. This rule is modified by two principles, — clearness and euphony. The first forbids putting the possessive sign on a word far removed from the base of the phrase: —

Maximilian the Emperor's palace.
The Emperor Maximilian's palace.
Her Majesty Queen Victoria's government.

2. The second governs everywhere in language, however subordinately. Thus, in a series of possessives denoting common possession, the sign is annexed but once: James, Peter, and *Henry's* father. But separate

possession: *James's*,¹ *Peter's*, and *Henry's* father. Regular construction would require, This book is *your*; but, to avoid harshness, an illogical but euphonious *s* is added. Chaucer writes:—

I wol be *your* in alle that ever I may.

Again, regularity would require, a friend of *me*, that farm of *Johnson*, that ugly face of *him*; but, friend of *mine*, farm of *Johnson's*, face of *his*, have a more pleasing sound.

RULE VI. — A pronoun must agree with its antecedent in person, gender, and number; as, I lost my *knife*; *it* was on the floor.

1. A pronoun relating to several antecedents of different persons or genders, should agree with the first person rather than the second or third, and with the second person rather than the third, and with the masculine rather than the feminine:—

(1) John and I will take *our* books.

(2) You and Emily are learning *your* lesson.

(3) If any one in this audience dissents, let *him* rise.

When the reference is to two or more singular objects, the pronoun is plural if they are taken collectively, as in (1) and (2); but singular if they are taken distributively; as, Every man and boy took off *his* hat.

2. A collective noun taken as singular is of neuter gender; taken as plural, it requires the plural pronoun:—

The army honors *itself*.

Can Parliament be so dead to *its* dignity?

The clergy began to withdraw *themselves*.

In personification, the gender is lawfully changed:—

The oak shall send *his* roots abroad and pierce *thy* mould.

¹ Charles's affairs. — *Prescott*. Louis's reign. — *Macaulay*. King James's Bible. — *G. P. Marsh*.

3. A pronoun with two or more singular antecedents, connected by *or* or *nor* must be singular. If one is plural, it should be placed last, and the pronoun should agree with it:—

When he shoots a squirrel, a rabbit, or a bird, he gives *it* away.
Neither the mother nor her children were aware of *their* danger.

The use of the relative *that* for *who* or *which* has been mentioned. It should be so used (1) when there are two antecedents, one requiring *who* and the other *which*; (2) after the interrogative *who*, to avoid repetition; (3) after *same* and the superlative degree:—

- (1) I met the man and the dog that you saw.
- (2) Who that heard his eloquence could resist it?
- (3) It was the most beautiful day that I had ever known.
- (4) It was the same story that I had read the week before.

A few examples will suggest the most frequent and important errors in the use of the English pronoun:—

(1) She studied his countenance like an inscription, and deciphered *each* rapt expression that crossed it, and stored *them* [*it*] in her memory.

(2) *Each* of the sexes should keep within its particular bounds, and content *themselves* to excel within *their* respective districts.

(3) He that pricketh the ear maketh *it* to show *her* knowledge.

(4) *Who* ever thinks of learning the grammar of *their* tongue, before *they* are very good grammarians?

(5) *Every person's* happiness depends in part upon the respect *they* meet in the world.

It may be said that (5) illustrates the preference of the plural when both genders are involved. But it seems quite as proper that *his* should be applied to both, as that *man* in a generic sense should include both male and female. Doubtless the plural is often used merely as a mode of getting out of the difficulty. Sometimes

strictness is sought to be preserved by the use of *he* or *she*, but this is felt to be cumbersome:—

The institution of property, reduced to its essential elements, consists in the recognition, in *each person*, of a right to the exclusive disposal of what *he* or *she* has produced by *their* own exertions. — *J. S. Mill.*

RULE VII. — An adjective, or its equivalent, modifies the meaning of a noun expressed or understood ; as, These books are *beautiful*; The *dying* man made his will.

1. *This* and *that* are used with nouns in the singular number, and *these* and *those* with nouns in the plural number.

Hence the following sentences are incorrect:—

- (1) *Those* kind of things.
- (2) *These* kind of sufferings.
- (3) *A* feeble senate and [*an*] enervated people.
- (4) Blessed be the man that provideth for *the* sick and [*the*] needy.
- (5) *A* cherubim.
- (6) *A* phenomena.

The omission of the article in (3) and (4) implies but a single object of thought, whereas in each there are plainly two. *A*, moreover, if held to be understood, would not be the proper form to use before *enervated*. In (5) and (6) there is an inconsistency of number, the plural instead of the singular — *cherub*, *phenomenon*. A period of time, however, may be treated as a unit:—

This many summers on a sea of glory.

2. The distributives, *each*, *every*, *either*, and *neither*, must be used with singular nouns.

RULE VIII. — A verb agrees with its subject in number and person ; as,

I wait.

He waits.

Ye stars, which are the poetry of heaven.

1. Two or more singular subjects connected by *and* require a plural verb ; connected by *or* or *nor*, they take a verb in the singular : —

Mars and Jupiter *have been* visible this week.

To be or not to be *is* the question.

Neither he nor his brother *has* the book.

In the application of this rule primary regard must be paid to the *meaning*. It will thus appear that the following are correct : —

The *scholar* and the *poet was* also the Christian and the patriot. (Different designations of the same object.)

Each *man*, each *woman*, each *child*, has a duty to discharge. (Compound subject taken distributively. Elliptical usage: Each man [has], each woman [has].)

The *wheel and axle was* out of repair. (The two things named make a unit by their combination.)

Why *is dust* and *ashes* proud? (Two words used for one meaning.)

The *fleet is* under orders to set sail. (Predicate applies to the whole mass.)

A considerable *number were* induced to quit the body. (Predicate applies to the individuals of the collection acting separately.)

The *wages of sin is* death. (Form plural, but meaning singular: The *consequence* of sin is death.)

Whether *thou* or *I am* in fault. *He or they are* to be promoted. (Virtually contracted co-ordinate sentences ; verb agrees with the nearest subject.)

Violations of the rule often arise from a negligent refer-

ence of the verb to some nearer word that is not the real subject:—

The *condition* of the crops *show* that the country has suffered. It is observable that *each one* of the letters *bear* date after his banishment.

Each of the ladies, like two excellent actresses, *were* perfect in their parts.

RULE IX.—In the use of irregular verbs the past tense should be distinguished from the past participle; as, —

The book lies on the shelf: it *lay* there a week ago, and has *lain* there ever since.

1. The past participle, unlike the simple past-tense form, is used passively and goes with the auxiliaries. Ignorance or disregard of this principle accounts for such incorrect sentences as:—

I *seen* him fall.

John *done* it.

I have *did* it.

We have *saw* Jumbo.

He had *wrote* to her.

He sent a letter *wrote* on parchment.

RULE X.—The true sense of a verb-auxiliary should harmonize with the idea to be expressed by it.

1. *May* is the sign of possibility or permission; *can*, of ability; and *must*, of necessity. When mere futurity is to be expressed, use *shall* in the first person, *will* in the second and third. When resolve or compulsion is to be expressed, the first person requires *will*; the second and third, *shall*. Thus:—

Simple future.	{	I shall, You will, He will.
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Resolve or compulsion. { I will,
You shall,
He shall.

RULE XI. — The time indicated by the tense-forms should harmonize with that indicated by other parts of the sentence.

The following, therefore, are incorrect: —

- (1) I expected *to have found* [to find] him.
- (2) I should have liked *to have seen* [to see] him.
- (3) I hoped that you *would have* [would] come.
- (4) He *was* [has been] absent this whole week.
- (5) If you are not careful, you *might* [may] fall overboard.
- (6) I shall be much gratified if you *would* [will] favor us with your company.

1. Existing facts and general truths, however, require the present tense: —

He saw that virtue *is* advantageous.

He believed that the earth *is* spherical.

RULE XII. — In general, parts correspondent or alike in thought should be similarly constructed.

This principle forbids: —

1. The union of the solemn and ordinary forms: —

He stoppeth not to consider his ways, and *presses* on thoughtlessly to ruin.

2. The union of auxiliary with simple forms: —

I always *have* [been] and always *shall be* of this opinion.

Did he not *confess* his fault and *entreated* [entreat] you to forgive him?

This may serve for almost any book that *has* [been], *is*, or *shall be* published.

Be will not harmonize with *have*, nor *entreated* with *did*, nor *published* (in the passive sense) with *has*.

3. The union of singular with plural forms:—

Sparta! Sparta! why in slumbers
 Lethargic dost *thou* lie?
 Awake and join thy numbers
 To Athens, old ally;
 Leonidas recalling,
 That chief of ancient song,
 Who saved *ye* once from falling,
 The terrible — the strong.

4. The union of dissimilar elements by co-ordinate connectives:—

He embraced the cause of liberty *faintly*, and pursued it *without resolution* [irresolutely].

When ignorance is not *wilful* and *sin* [sinful].

He begged him at the same time carefully to preserve for him his Highland garb and accoutrements, particularly the arms, curious in themselves, *and to which* the friendship of the donors gave additional value.

We have in the last example a compound modifier of *arms*. Of its two members, the first is a phrase, and the second a clause. Both should be phrases, or both clauses: *which were curious in themselves*, or *rendered additionally valuable by the friendship of the donors*. Otherwise, the incongruity may be avoided by the omission of *and*. The blunder is very common, especially with those who either do not perceive the true relation of parts, or fail to regard it.

5. The useless introduction of new words, and the improper union of correlatives:—

He was just one of those men *that* [whom] the country can't afford to lose, and *whom* it is so very hard to replace.

I have amused myself prophesying, as we drove into town, *how* this ugly lot of suburbs would join with that ugly lot, and *that* there would soon be one continuous street.

Natural language, neither bookish nor vulgar, *neither* redolent of the lamp *or* of the kennel.

He *neither* knew the manner in which, *or* the place where, his journey might be next interrupted by his invisible attendant.

The error in the last two is double: *neither* should be put directly before the element upon which it throws its force,—the adjunct in the one case, the object in the other; and its only admissible correlative is *nor*.

It may be proper, at this point, to notice the prevalent confusion in the use of *or* and *nor* in a negative sentence. It is sometimes difficult to determine which word should be used to continue a negative sense after a preceding negative. Length of parts or emphasis of distinction would seem to give the preference to *nor*:—

The king has *no* arbitrary power to give him; your Lordships have *not*; *nor* the Commons; *nor* the whole Legislature. — *Burke*.

Yet Paul did *not* waste all his hours in this idle vamping, *nor* in the pleasures of the table. — *Prescott*.

I can *not* tell which way his Majesty went, *nor* whether there is any one with him. — *Fielding*.

Or may be preferable, or even necessary, if the parts are plainly affected by the preceding negative, if they are not emphatically distinguished, or if they are short and closely connected:—

He was certainly *not* very reverent in his conduct *or* in his writings. — *Dean Alford*.

No tie of gratitude *or* of honor could bind him. — *Macaulay*.

This was *not* to be ascribed chiefly *or* solely to political animosity. — *Ibid*.

So long as they did *not* meddle with politics *or* religion. — *Prescott*.

RULE XIII. — The object of a transitive verb or

a transitive participle or of a preposition is in the objective case; as : —

Who fed *me* from her gentle *breast*,
And hushed *me* in her *arms* to rest,
And on my *cheeks* sweet *kisses* pressed?
Having *finished* the *lesson*, she went home.

1. This rule appears in pronouns only. It is not likely to be violated except when the object is at a distance from the governing word : —

Thou, Nature, partial Nature, I arraign.
Who should I meet the other day but my old friend?
Who did you get that book from?

2. The case of the indirect object, formerly distinguished by a dative ending, might better be called dative-objective : —

I made *him* a coat [= made a coat *for* him].
They paid *him* his wages [= paid wages *to* him].
Forgive *us* our debts [= forgive *to* us].
She asked *him* his name [= asked *of* him].

The preposition, though it may be *used* to bring out the dative relation, is not (if unexpressed) to be considered left out, any more than *of* is to be understood in *God's love* = love of God.

3. When a noun in the objective case, denoting time, measure, distance, value, etc., is used with a verb or an adjective, the preposition is not expressed; as, The well is ten *feet* deep; They live near the *mill*; It is worth a *dollar*.

RULE XIV. — The subject of the root infinitive is in the objective case.¹

¹ The subject of the infinitive may be regarded, conventionally, as the object of the principal verb. Logically it is but a *part* — the base — of the complete object. (See Whitney's *Essentials of English Grammar*, p. 217.)

I saw *him* go.

Let *us* rise.

For *me* to act thus is base ingratitude.

Not —

Let *he* who made thee [to] answer that.

1. When the subject of the infinitive coincides with that of the sentence, the case is nominative; as, *He* was seen to depart.

2. The infinitive may be used as the object of a transitive verb; as, He likes *to study* his lesson.

3. The infinitive may be used as the object of a preposition; as, They are about *to go*.

RULE XV. — Adverbs¹ modify verbs, participles, adjectives, and other adverbs; as, He writes *beautifully*; The man came, running *swiftly*; The road was *very* dry and dusty; Charles walked *very rapidly* over the bridge.

1. The adverbs *yes, no, amen, truly*, etc., modify entire propositions. In the following constructions, the adverbs *no* and *yes* are equivalent to complete answers to the questions: Did you go? No. Will he recite? Yes.

RULE XVI. — Conjunctions connect words, phrases, clauses, and sentences.

RULE XVII. — Interjections are independent in construction.

¹ There being no antecedent term of relation, we prefer to regard the preposition in such constructions as without governing power, having a merely introductory function. The omission of *for* gives the Latin idiom: *Facinus est vinciri civum Romanum* [A Roman citizen to be bound (That a Roman citizen should be bound, For a Roman citizen to be bound) is a crime]. — *Cicero*.

THE ORDER OF THE WORDS IN SENTENCES.

Much freedom in the order of words is permitted by an inflected language, because the words, wherever placed, show their mutual relations by their forms. In English, however, position is almost the only thing that shows the connection of parts, and the study of arrangement becomes, therefore, of great importance to all who would write or speak to the best advantage.

Dr. Alexander Bain gives the following principles as the basis for the construction of sentences:—

1. What is to be thought of first is to be mentioned first.

2. Things to be thought of together should be placed in close connection.

RULES OF ORDER.

1. The usual order puts the adjective before the noun, the subject before the verb, and the verb before its objective or adverbial modifier.

(1) Every man's task is his life-preserver.

(2) The man found the dog.

(3) James ran slowly up the hill.

2. Just as unusual sights and sounds are apt to impress us more powerfully than those with which we are familiar, so a thought may be rendered more striking by using words out of their customary place — that is, by transposition, or inversion.

(1) Here lies the road to Rome.

(2) Then shook the hills, with thunder riven.

(3) What a piece of work is man!

(4) Is life so dear or peace so sweet as to be purchased at the price of chains and slavery?

1. The inversion is very often accomplished by commencing with an adverb, as in (1) and (2). The pronoun *it* is frequently employed for this purpose.

It is upon record that a battle between two armies was once broken off by an earthquake.

The commonest example is the case of *there*:—

There lies upon the other side of the wide Atlantic a beautiful island, famous in story and in song.

In (4) the transposition breaks up routine, arrests attention, and demands a reply.

2. The subject is also thrown out of its usual position when the conjunction is suppressed in conditional clauses, and when *neither* or *nor*, signifying *and not*, is put before the verb:—

Were I in his place, I should resign.

This was his fear, nor was the apprehension groundless.

3. Clearness requires that modifiers should be as near as possible to the parts modified.

(1) *Wanted*.—A young man to take charge of a pair of horses, *of a religious turn of mind*.

(2) We have two school houses sufficiently large to accommodate four hundred pupils, *three stories high*.

(3) A child was run over by a heavy wagon, *four years old, wearing a short pink dress and bronze boots, whose parents are not yet found*.

The remedy for (1) and (2) is obvious—transposition of the italicized modifiers. There is no sufficient remedy for (3) but to resolve it into separate statements. Wrong arrangement leads, in general, either to a wrong sense, as above, or to a doubtful one. Other and common instances of the first are:—

(1) It is *only* to occur three times. [. . . three times *only*.]

(2) It is said this can *only* be filled in thus. [... filled in *only* thus.]

(3) Which can *only* be decided when those circumstances are known. [... *only* when.]

(4) The first could be *only* imputed to the just indignation of the gods.

(5) One species of bread, of coarse quality, was *only* allowed to be baked.

(6) By greatness, I do *not only* mean [mean not only] the bulk of any single object, but the largeness of a whole view.

(7) The distinction is observed in French, but *never* appears [never] to have been made.

(8) In all abstract cases where we *merely* speak of numbers the verb is better singular.

(9) The beaux of that day used the abominable art of painting their faces, *as well as the women*.

(10) It is the repetition of the period in *somewhat* a different form.

Adverbs have been likened to sauces, which must be taken *only* with those dishes that they are designed to accompany. Note the difference between *I washed only my hands* and *I only washed my hands*.

Especial care must be bestowed on *either . . . or, neither . . . nor*. Improperly placed they produce an ill-balanced effect, like a pair of crookedly-hung pictures:—

(1) He was *neither* fitted by abilities *nor* disposition to answer the wishes of his mother and sister.

(2) He is *neither* disposed to sanction bloodshed *nor* deceit.

(3) I am *neither* an ascetic in theory *or* in practice.

In this connection one point remains to be considered. Shall we say *the three first* or *the first three*? If we adopt the former order, it is asked, “How can three be first?” If the latter, it seems to be implied that there is a second three, a third three, and so on. Difficulties

attach to both forms, but both are proper and are used by the best writers.¹

4. Every pronoun should have a distinct reference.

Obscurity of reference may be avoided sometimes by changing the order, sometimes by changing the number of one of the antecedents, sometimes by substituting the direct for the indirect narrative:²—

(1) The fruit was in glass cans *which* we ate.

(2) The barons were summoned by *their* kings when *they* were compelled by *their* wants or *their* fears to have recourse to *their* aid.

(3) The farmer went to *his* neighbor, and told *him* that *his* cattle were in *his* field.

Better:—

(1) The fruit which we ate was in glass cans.

(2) The barons were summoned by their king when he was compelled by his wants or his fears to have recourse to their aid.

(3) The farmer went to his neighbor, and said, "Your cattle are in my field."

5. Energy is gained by a gradual ascent of thought and expression. This is called Climax.³

(1) Are they Hebrews? So am I. Are they Israelites? So am I. Are they ministers of Christ? I am more.

(2) The stream of literature has swollen into a torrent—augmented into a river—expanded into a sea.

That order of words, therefore, will always be most agreeable, where, without obscuring the sense, the

¹ Both are correct, but for different concepts. *The first three* expresses the fact that a series of consecutive numbers are arranged in groups of three each, of which the first group is taken; *the three first* expresses that there are three consecutive series, of which the first co-ordinate numbers are taken.

² The direct form gives the thought of another in his own words; the indirect gives his thought only, not the words. [See pp. 20, 215.]

³ Greek *klimax*, a ladder, or staircase.

most important ideas, the longest members, and the most sonorous words bring up the rear. The following can be improved: —

(1) A room comfortable and large.

(2) It is great to labor, to suffer, to live, for great public ends.

(3) Men of the best sense have been touched, more or less, with these groundless horrors and presages of futurity, upon surveying the most indifferent works of nature.

Better: —

(1) A room large and comfortable.

(2) It is great to live, to labor, to suffer, for great public ends.

(3) Men of the best sense have, upon surveying the most indifferent works of nature, been touched more or less with these groundless horrors and presages of futurity.

The practice of throwing the preposition to the end of the sentence is of Saxon origin: —

The ills that flesh is heir to. — *Shakespeare*.

Houses are built to live in, and not to look on. — *Bacon*.

Hath God a name to curse by? — *Donne*.

To find some obscure retreat to die in. — *Prescott*.

A force of cultivated opinions for him to appeal to. — *Arnold*.

This construction is especially adapted to familiar discourse. To transpose the preposition will render the expression more stately, but will often weaken it.

6. Emphatic words should be placed in emphatic positions, — for the most part, at the beginning or at the end of the sentence.

While the beginning, as the first to strike the attention, is emphatic, the end, as a rule, is more so; for at the latter point there is an unwonted pause, the mind is detained, and consequently an important idea here cannot but make the deeper impression: —

(1) On whatever side we contemplate Homer, what principally strikes us is his wonderful *invention*.

(2) Lord help you, sir, they are not angry with one another; they have no cause of quarrel, but their country thinks that there should be a *pause*.

Hence, to emphasize the grammatical subject unusually, it must be removed from its usual place. This is true likewise of the grammatical predicate:—

(1) *Blessed* are the peace-makers.

(2) *Sad* and *weary* was the march to Valley Forge.

(3) *Louder* and *louder* the deep thunder rolled, as through the myriad halls of some vast temple in the sky; *fiercer* and *brighter* became the lightning, *more* and *more heavily* the rain poured down.

It will be seen that the effect is here enhanced by the novelty of inversion.

The strength of the following sentence consists largely in the stress which the predicate position gives to modifiers:—

A question so *abrupt*, upon a subject so *momentous*, requires *consideration*.

7. Avoid placing an adverb between *to* and the infinitive; as in, *to really know the man*.

EXERCISES.

Some of the following are correct, some are incorrect, some violate *government* and *concord*, some violate *order*. Apply the preceding principles to the justification of the correct and the correction of such as are faulty.

1. He wrote an history.
2. These sort of pens are good.
3. Them's my sentiments.
4. Will I be there in time?
5. If you will call, I shall be happy to receive you.
6. It was requested that no person would leave the room.
7. I shall never see him again.
8. I will never see him again.
9. I will be drowned; nobody shall help me.

10. What a awful accident !
11. He owned an old and new house.
12. He drove a horse and ox.
13. When will we go ?
14. I would not have dared done it.
15. This is very easy done.
16. Not only he found her employed, but pleased and tranquil.
17. It is impossible continually to be at work.
18. The same laws obtain through the whole system, most probably, in which we are counted.
19. I have considered the subject with a good deal of attention, upon which I was desired to communicate my thoughts.
20. He seldom or ever come here.
21. Nothing which is not right can be great ; nothing can be suitable to the dignity of the human mind which reason condemns.
22. No man ever bestowed such a gift to his kind.
23. Was it her ?
24. It is not from this world that any source of comfort can arise to cheer the gloom of the last hour.
25. The building the house is going on.
26. Much depends on this rule being observed.
27. Both Cato and Cicero loved their country.
28. Every person is the architect of their own fortune.
29. If either Nellie or Mamie is absent from her seat at nine to-morrow, she will be kept in.
30. It is ordained by Providence that nothing shall be obtained in our present state that is truly valuable, except it be with difficulty and danger.
31. We cannot doubt but all the proceedings of Providence will appear as equitable, when fully understood and completely intelligible, as now they seem irregular.
32. He offered an apology, which being not admitted, he became submissive.
33. She suffers more than me.
34. My father allowed my brother and I to accompany him.
35. I knew it to be he.
36. The good man not only deserves the respect but the love of his fellow-beings.

37. Let him be who he may.
38. He saw a red, white, and blue flag.
39. He saw a red, a white, and a blue flag.
40. To a great and almost indefinite extent.
41. The oral or written forms of a language.
42. I'd rather not go.
43. Of all other vices, lying is the meanest.
44. Do you remember who he was?
45. The society of these places are always changing.
46. Economy, not mean savings, bring wealth.
47. We should carefully examine into, and candidly pass judgment on, our faults.
48. The nobility were present.
49. Not a drum, not a funeral note was heard.
50. Gentlemen are not requested to enter the ladies' cabin without permission.
51. They supposed it was I.
52. The dog's ear was cut off.
53. All that glitters is not gold.
54. Whom did you send the letter to?
55. Was John and James' confession alike?
56. Let my soul live, and it shall praise thee.
57. Let the House of Commons be warned — let it warn itself.
58. The jury were dismissed.
59. The council has chosen its president.
60. Either he or I is right.
61. Was I so disposed, I could not gratify you.
62. Though he slay me, yet will I trust in him.
63. Go and lay down.
64. She come very soon after you had went away.
65. The committee would further suggest some change in the internal arrangement of the building, as a large number of seats have long been occupied by the scholars that have no backs.
66. Solomon, the son of David, who built the temple at Jerusalem, was the richest monarch of his age.
67. It appears that there are, by a late calculation, nearly twenty-five millions of inhabitants in Great Britain and Ireland.
68. I had rode a short distance when the storm began to gather.

69. The possession of Jacob Torson's, the publisher, heir.
70. He run till he was forced to lay down.
71. I remember when it was laid.
72. Between you and I, he is losing his mind.
73. They that are diligent, I will reward.
74. Not one in a thousand could have done so well as he.
75. The North and South Pole.
76. She has less friends than I.
77. It is now five days since you have arrived.
78. Whom are you looking for?
79. The ends of a divine and human legislation are very different.
80. Neither can we admit that he was formed by himself without the greatest absurdity, or by mere accident.
81. Having not known or having not considered the subject, he declined expressing any opinion.
82. Under all its labors, hope is the mind's solace; and the situations which exclude it entirely are few.
83. She also befooled me for, as she called it, my intended desperate adventure.
84. The ebb and flow of tides were explained by Newton.
85. These flowers smell very sweetly and look beautifully.
86. Have you no other reason but this?
87. Here come my old friend and teacher.
88. I never have nor ever will forget it.
89. The spirit, and not the letter of the law, are what we ought to follow.
90. She walked with the lamp across the room still burning.
91. Did you expect to have heard it?
92. They told me of his having failed.
93. The building must be either a church or a school.
94. Either you or I are to blame.
95. The man, together with those who accompanied him, were killed.
96. When will we three meet again?
97. He taught that the soul was immortal.
98. The great historian and the essayist has passed away.
99. The books were lain upon the table.
100. Every tub must stand upon their own bottom.
101. I am afraid of the man dying before a doctor can come.

102. The rise and fall of nations are an interesting study.
103. More than four-fifths of the property belongs to Protestants.
104. He showed me two kinds, but I did not buy any of them.
105. His honorable and amiable disposition were much praised.
106. If we could only hold our tongues, everything will succeed.
107. We would be greatly mistaken, if we suppose wealth and rank exempt from care and toil.
108. A great stone that I happened to find after a long search by the sea-shore, served me for an anchor.
109. Oswald not only communicated a copy of his commission but a part of his instructions and a letter from the Secretary of State.
110. Nor does this false modesty expose us only to such actions as are indiscreet.
111. The knight, seeing his habitation reduced to so small a compass, and himself in a manner shut out of his own house, upon the death of his mother, ordered all the apartments to be flung open.
112. The fact of me going away was of no consequence.
113. It did him no more good than his afterward trying to pacify the barons with lies.
114. Nor heaven nor earth have been at peace to-night.
115. Rapt into future times the bard begun.
116. If I stretch a catgut or any other cord between my fingers, I will make it smaller.
117. When I hear a person use a queer expression, or pronounce a name in reading differently from his neighbors.
118. The smooth monotony of the leading religious topics, as managed by the French orators, under the treatment of Jeremy Taylor, receives at each turn of the sentence a new flexure.
119. I remember when the French band of the "Guides" were in this country, reading in the "Illustrated News."
120. Two young men have discovered that there was no God.
121. Every one must be the judge of their own feelings.
122. He left the room very slowly repeating his determination not to obey.
123. No mightier than thyself or me.

124. Sorrow not as them that have no hope.
125. Hence the despotic state will be generally successful, if a contest occurs, in the outset.
126. She was neither better bred nor wiser than you or me.
127. Neither of which are taken into account.
128. The fact of such an objection having been made.
129. It was expected that his first act would have been to have sent for Lords Grey and Grenville.
130. The reason is perspicuous why no French plays when translated have, or ever can, succeed on the English stage.
131. One species of bread, of coarse quality, was only allowed to be baked.
132. I have now and then inserted in the text, characters of books that I have not read, on the faith of my guides.
133. Wolsey left at his death many buildings which he had begun, in an unfinished state, and which no one expects to see complete.
134. Both minister and magistrate is compelled to choose between his duty and his reputation.
135. The Moor, seizing a bolster, full of rage and jealousy, smothers her.
136. The richness of her arms and apparel were conspicuous in the foremost rank.
137. Sir Morton Peto spoke of the notion that the national debt might be repudiated with absolute contempt.
138. And now the years a numerous train have ran.
139. Ethics, with atheism, are impossible.
140. The camp was almost immediately broke up.
141. Without having attended to this, we will be at a loss to understand several passages.
142. A few months before, he was willing to have hazarded all the horrors of civil war.
143. People have been crying out that Germany never could be an aggressive power a great deal too soon.
144. A constable will neither act cheerfully or wisely.
145. An unquestioned man of genius.
146. The literature of France, Germany, and England are at least as necessary for a man born in the nineteenth century as that of Rome and Athens.

147. Concerning some of them, little more than the names are to be learned from literary history.
148. Sir Thomas More in general so writes it, although not many others so late as him.
149. Homer, as well as Virgil, were transcribed and studied on the banks of the Rhine and Danube.
150. America, as well as Europe, has received letters from the one and religion from the other.
151. Every one of this grotesque family were the creatures of national genius.
152. The style is uncouth and hard; but with great defects of style, which should be the source of perpetual delight, no long poem will be read.
153. I shall have a comedy for you, in a season or two at farthest, that I believe will be worth your acceptance.
154. He blew out his brains after bidding his wife good-bye with a gun.
155. A piano for sale by lady about to cross the Channel in an oak case with carved legs.
156. Those whose profession or whose reputation regulate public opinion.
157. Everything that painting, music, and even place furnish, were called in to interest the audience.
158. The master who is essentially a crammer cannot be prevented from continuing to cram by any power on earth.
159. Few, if any town or village in the south of England, has a name ending in *by*.
160. They followed the advance of the courageous party, step by step, through telescopes.
161. At least I am resolved that the country shall see who it has to thank for whatever may happen.
162. Few people learn anything that is worth learning easily.
163. The hardship is that in these times one can neither speak of kings or queens without suspicion of politics or personalities.
164. It is not necessary, in such conversation, to accurately define the meaning of everything that is said.
165. Climbing to the top of the hill, the Atlantic ocean was seen.

PARSING.

To give a complete account of a word as it stands in the sentence with which it is connected, is to *parse* it.

Parsing [from *pars*, a part] is, literally, naming the *part of speech* to which a word belongs; but in the present sense of the term it means naming all the grammatical points of a word.

This account includes (1) the **classification** of the word; (2) the **modifications** — that is, its inflectional forms, number, case, gender, person, tense, mode, voice, or degree; (3) its **function, relation, or construction** — that is, the duty it does, the part it plays, in building up or constructing the sentence into which it enters.

The following will serve as a guide in parsing each part of speech. After the pupil shall have acquired a good degree of skill, the description may be shortened.

(Examples for parsing may be found in preceding exercises.)

1. To parse a noun : —

1. A noun. Why?
2. The class. Why?
3. Person. Why?
4. Gender. Why?
5. Number. Why?
6. Case. Why? Rule.
7. Its use in the sentence. Why?

2. To parse a pronoun : —

1. A pronoun. Why?
2. The class. Why?
3. Person. Why?
4. Gender. Why?
5. Number. Why?
6. Case. Why? Rule.
7. Its use in the sentence. Why?

3. To parse an adjective : —

1. An adjective. Why?
2. Class. Why?
3. Compare (if qualifying).
4. What it modifies? Why? Rule.
5. Its use in the sentence. Why?

4. To parse a verb : —

1. A verb. Why?
2. Principal parts.
3. Regular or irregular. Why?
4. Transitive or intransitive. Why?
5. Mode. Why?
6. Tense. Why?
7. Voice. Why?
8. Inflect.
9. Person and number. Why? Rule.
10. Its use in the sentence. Why?

5. To parse an adverb : —

1. An adverb. Why?
2. Compare.
3. What is modified? Why? Rule.
4. Its use in the sentence. Why?

6. To parse a preposition : —

1. A preposition. Why? Rule.
2. Its use in the phrase or sentence. To connect what?

7. To parse a conjunction : —

1. A conjunction. Why?
2. Class. Why? Rule.
3. Its use in the sentence or phrase. To connect what?

8. To parse an interjection : —

1. An interjection. Why?
2. Its use. Why? Rule.

CHAPTER XIII.

Punctuation.

Sentences are made clear chiefly by a proper arrangement of words; but sometimes, in spoken language, by proper pauses, and in written language by proper punctuation. Marks used for this purpose are called, from their effect, *stops*; and from their appearance, *points*, the Latin for which is *punctum*.

Thus: —

1. The troops landed and killed a hundred Indians.

Here *Indians* has the appearance of being the common object of the two verbs. To restrict it to the second, a point must be inserted after the first: —

The troops landed, and killed a hundred Indians.

It would be still better, however, to re-cast the sentence, changing the first member to *The troops, landing, killed*, etc., or *After the troops had landed*.

2. A tree consists of four parts first leaves second branches third trunk fourth roots.

Here the least degree of separation is after the ordinals, which have been introduced to make the enumeration more deliberate or formal; and hence these are cut off by commas, to show that they are not modifiers. The next higher degree is between the particulars enumerated; hence these require semicolons. The highest is

after *parts*, and must therefore be distinguished by a colon:—

A tree consists of four parts: first, leaves; second, branches; third, trunk; fourth, roots.

3. Said Keats, "I feel the daisies growing over me."

The grammatical connection between the object and the verb is closer when the sentence assumes the form:—

Keats said that he felt the daisies growing over him.

A formal reference to the quotation increases the separation:—

These are the words of the dying Keats: "I feel the daisies growing over me."

In the first form, the quotation is objective and direct; in the second, it is objective and indirect; and in the third, it is nominative by apposition. Make the appositive intermediate between subject and verb, and the punctuation will vary accordingly:—

These words, "I feel the daisies growing over me," were spoken by the dying Keats.

From these illustrations we learn that the purpose of punctuation is to indicate to the eye the construction of the sentence; also, that punctuation is influenced by the sense, by position, and by the points required elsewhere.

PERIOD.

Place a period after (1) a declarative or an imperative sentence; (2) an abbreviation; (3) headings and sub-headings, significant alone; (4) Roman letters used as numerals. The practice of (4), however, is losing favor. It is more tasteful and equally clear to omit the period; as, Edward IV was a vigorous ruler.

INTERROGATION POINT.

This point is used after complete questions, whether asked by the writer or directly quoted (*a*, *b*); sometimes within curves, to express doubt without formal denial (*c*); after elliptical questions having a common dependence (*d*):—

- (*a*) What can I do for you?
- (*b*) He asked, "Why do you weep?"
- (*c*) He is the meanest (?) of mankind.
- (*d*) How shall a man obtain the kingdom of God? by impiety?
by murder? by falsehood? by theft?

EXCLAMATION POINT.

This point is used after sentences and parts of sentences that are sufficiently emotional (*a*, *b*, *c*); commonly after interjections (*d*, *e*, *f*); sometimes to attract attention (*g*); within curves, to denote irony or contempt (*h*):—

- (*a*) How poor, how rich, how abject, how august, how complicate,
how wonderful is man!
- (*b*) Here I stand for impeachment or trial! I dare accusation!
- (*c*) Those evening bells! those evening bells!
How many a tale their music tells!
- (*d*) Yeho! yeho! through lanes, groves, and villages.
- (*e*) Ah! there's a deathless name.
- (*f*) Ere I was old? Ah! woeful "ere"!
- (*g*) Selling off below cost!!
- (*h*) This scholar and statesman (!) would have us think that the
law should be repealed.

COLON.

A colon is put between the great divisions of a compound sentence, when minor divisions are marked by the semicolon (*a*); before an enumeration of particu-

lars when the particulars themselves are separated by semicolons (*b*); before a direct quotation formally introduced (*c*; but note *d*):—

- (*a*) There seems to have been an Indian path; for this was the ordinary route of the Mohawk and Oneida war-parties: but the path was narrow, broken, full of gullies and pit-falls, crossed by streams, and, in one place, interrupted by a lake which they passed on rafts.
- (*b*) In the language of commerce, *money* has two meanings: *currency*, or the circulating medium; and, *capital seeking investment*, especially investment on loan.
- (*c*) These are Bion's words: "Know thyself."
- (*d*) These words, "Know thyself," were spoken by Bion.

SEMICOLON.

A semicolon is put between the great divisions of a sentence if the minor divisions require to be marked by commas (*a*, *b*); between co-ordinate members when a comma would not seem to give due weight to the thought (*c*); between serial clauses or phrases having a common dependence (*d*); often before *as* preceding an illustrative example (*e*; but note *f*, *g*, *h*); before an informal enumeration of particulars, if the particulars themselves require to be separated by commas only (*i*):—

- (*a*) That the world is overrun with vice, cannot be denied; but vice, however predominant, has not yet gained unlimited dominion.
- (*b*) A great author . . . writes passionately because he feels keenly; forcibly, because he conceives vividly.
- (*c*) We have carved a cross upon our altars; but the smoke of our sacrifice goes up to Thor and Odin still.
- (*d*) As a traveler, Smith had roamed over France; had visited the shores of Egypt; had returned to Italy; and, panting for glory, had sought the borders of Hungary, where had

long existed a hereditary warfare with the followers of Mahomet.

- (e) *Can* signifies ability; as, *I can read*.
- (f) Many words, as *inquire, enquire, sceptic*, are differently spelled in English.
- (g) Many words are differently spelled in English: *inquire, enquire; jail, gaol; sceptic, skeptic*.
- (h) Some words are irregularly compared; as, *good, better, best*.
- (i) There are three genders; the masculine, the feminine, and the neuter.

COMMA.

The comma is used to mark independent elements (*a*; but note *b*); inverted elements (*c*; but note *d*); appositional elements (*e*; but note *f*); elliptical elements (*g*); contrasted elements (*h*); direct quotations, if short and informal or if intermediate (*i*); the logical subject if very long, if ending in a verb, or if composed of a series of unconnected terms (*j*); short members of a compound sentence (*k*); parenthetical and intermediate elements (*l, m*). In general, use a comma whenever it serves to prevent obscurity (*n*). No comma; as a rule, is put between restrictive elements and that which they restrict (*o*; but note *p*):—

- (a) *Mark Anthony*, here, take your *Cæsar's* body.
I think, regard him as you may, that he is a dangerous man.
- (b) I wish — *oh! why should I not have wished?* — that all my fellow-men possessed the blessings of a benign civilization.
Consider (*and may the consideration sink deep into your hearts!*) the fatal consequences of a wicked life.
- (c) *Of all our senses*, sight is the most perfect.
If it rain, I will go.
To the wise and good, old age is tranquil.
- (d) *Her crystal lamp* the evening star has lighted.
In infancy the mind is peculiarly ductile.

In the solemn stillness of the mind are formed the resolutions that decide our fate.

- (e) The twin sisters, *piety and poetry*, are wont to dwell together. *A professed Catholic*, he imprisoned the pope. He, *a professed Catholic*, imprisoned the pope.
Noah Porter, *LL.D.*
- (f) The terms *reason* and *instinct* have been variously defined. I recommend the reading of good books *as a source of improvement and delight*.
- (g) The tendency of poetry is to refine, purify, and expand. Charity beareth, believeth, hopeth, all things. A wise man seeks to shine in himself; a fool, to outshine others.
- (h) False delicacy is affectation, *not politeness*. Prudence, *as well as courage*, is necessary to overcome obstacles.
- (i) It hurts a man's pride to say, "I do not know." To say, "I do not know," hurts a man's pride.
- (j) Whatever *is*, is right. *To maintain a steady course amid all the adversities of life*, marks a great mind. *Intelligence, beauty, modesty*, are the charms of woman.
- (k) There mountains rise, and circling oceans flow.
- (l) I dislike all misery, *voluntary or involuntary*. Man, *who is born of woman*, is of few days.
Behold the emblem of thy state in flowers, *which bloom and die*.
- (m) Benevolence, *on whatever side we contemplate it*, is a godlike virtue.
- (n) He who *teaches*, often learns.
To each, honor is given.
That *is*, there is a true way of expressing truth. The *gleam of the ocean* and vast *prairies of verdure*, were before us.
- (o) Ambition is the germ from which all growth of nobleness proceeds.
There is no such partition in the spiritual world *as you see in the material*.
He said *that he would go*.
- (p) Seneca says, "There is a settled friendship between God and good men."
There are many *dreams, fictions, or theories*, which men substitute for truth.

Rule (c) is not applicable if the extreme terms are closely connected, as in (d); if the order of the entire sentence is inverted; or if a short inverted phrase can be read smoothly without obscurity. The object complement in (p), though restrictive, is set off in the service of the eye. The relative clause, though restrictive, is preceded by a comma to show its equal reference to each of the three antecedents.

DASH.

A dash is used to indicate an unfinished construction (a); a witty transition (b); hesitation (c); with the comma, after a loose series of nominatives broken off and resumed in a new form (d); before what is repeated for effect (e); in preference to commas and curves, to enclose a parenthesis (f); as a *thought-stroke* (g); to show the omission of letters and figures (h):—

- (a) Richter says, in the island of Sumatra there is a large firefly which people stick upon spits to illuminate the ways at night. . . . Great honor to the fireflies! But——!
- (b) She never slumbered in her pew — but when she shut her eyes.
- (c) I take — eh! oh! — as much exercise as I can, Madam Gout.
- (d) To pull down the false and to build up the true, and to uphold what there is of true in the old, — let this be our endeavor.
- (e) Never is virtue left without sympathy — sympathy dearer and tenderer for the misfortune that has tried it, and proved its fidelity.
- (f) In youth—somewhere between childhood and manhood—there is commonly a striking development of the imagination.
- (g) He suffered — but his pangs are o'er;
 Enjoyed — but his delights are fled;
 Had friends — his friends are now no more;
 And foes — his foes are dead.
- (h) In the village of C—— lived a queer old woman.
 During the war period, 1861–5, gold rapidly advanced.

CURVES.

The curves are used to enclose independent elements that violently break the unity of the context (*a*); dependent elements, if desired to be read in a perceptible undertone (*b*). Matter within the curves is punctuated as in any other position (*c*):—

- (*a*) The labors of Sir William Jones (he was master of twenty-eight languages) were the wonder and admiration of his contemporaries.
- (*b*) Know then this truth (enough for man to know):
Virtue alone is happiness below.
It behooves me to say that these three (who, by the way, are all dead) possessed great ability.
I devoted a third part of all my wealth (four cents) to this cause.
I agree with the honorable gentleman (Mr. Allen) that it is very pleasing.
- (*c*) Perhaps (for who can guess the effects of chance?)
Here Hunt may box, or Mahomet may dance.
If we exercise right principles (and we cannot have them unless we exercise them), they must be perpetually on the increase.

The curves are used very often, as throughout this work, to enclose figures, letters, and words, inserted for explanation or for reference.

Within the sentence, the curve supersedes both comma and period. Whatever point would be needed if the parenthesis were left out, must be retained and will be inserted after the second curve.

BRACKETS.

The brackets are used to enclose what one person puts into the writing of another (*a*); by lexicographers, to enclose references, derivations, pronunciations (*b*):—

- (a) Chelsea, June 30 [1880] *Omission.*
 A variety of pleasing objects meet [meets] the
 eye *Correction.*
 Yours [the British] is a nation of unbounded
 resources *Explanation.*
- (b) Elude [Latin *eludo*] v. t., to escape.

Formerly they were used in dramatic compositions to enclose directions or observations not considered a part of the text. In this use, however, they have been almost superseded by the curves.

QUOTATION MARKS.

Quotation marks are used to enclose the identical language of another (*a*); a quotation included within another is distinguished by single points (*b*). The quotation retains its own punctuation (*c*):—

- (a) “Leaves have their time to fall,
 And flowers to wither at the north wind’s breath,
 And stars to set; but all—
 Thou hast all seasons for thine own, O Death.”
- (b) “Swift to the breach his comrades fly,—
 ‘Make way for liberty!’ they cry,
 And through the Austrian phalanx dart,
 As rushed the spear through Arnold’s heart.”
- (c) He asked me, “Why do you weep?”
 Why did you not say at once, “I cannot go”?

The interrogation point belongs, in the latter, to the entire sentence; in the former, only to the objective clause.

It should be remembered, also, that quotation marks are but one of several devices for distinguishing words that are quoted. Hence single terms, titles of books and periodicals, may be expressed in italic or capitals.

UNDERScore.

The underscore is used to distinguish foreign words (*a*); usually names of newspapers, of magazines, and (less frequently) of books (*b*); often for emphasis (*c*), — one underscore denoting what is emphatic, *italics*; two, what is more emphatic, **SMALL CAPITALS**; three, what is very emphatic, **CAPITALS**: —

- (*a*) His heroes are always marked by an air *distingué*; his vile men are sure to be *blasés* . . . he does not simply enjoy his rest, he luxuriates in the *dolce far niente* and wonders when we will manage to begin his *magnum opus*!
- (*b*) The article appeared in the *Atlantic Monthly*.
Have you read Hawthorne's *Marble Faun*?
- (*c*) Sweep away utterly all frothiness and falsehood from your heart; struggle unweariedly to acquire what is possible for every God-created man, a free, open, humble soul; *speak not at all in any wise, till you have somewhat to speak*; care not for the reward of your speaking, but simply, and with undivided mind, for the truth of your speaking!

APOSTROPHE.

The apostrophe is used to denote the omission of a letter or of letters (*a*); the omission of a figure or of figures (*b*); to distinguish the possessive case (*c*); to form certain plurals (*d*): —

- (*a*) 'Tis [it is] curious that we believe only as deep as we live.
What o'clock is it?
Thou 'lt yet survive the storm.
- (*b*) The spirit of '76 animated them.
- (*c*) *King's* [= *cyning-es*].
- (*d*) Cancel your *x's* and make your *t's* better.

HYPHEN.

The hyphen is used to divide words into their constituent parts, either when it is desired to exhibit the

parts, as *re-ject-ed*, or when it is necessary to write a portion on the next line : —

Pyrrhus, you tempt a danger high
When you would steal from any li-
Oness her cubs.

The following rules, which cover most cases of such division, may be of service : —

(1) Join consonants to the vowels whose sounds they modify ; as, *ep-i-dem-ic*, *an-i-mos-i-ty*.

(2) Prefixes and suffixes form distinct syllables, when possible without misrepresenting the pronunciation ; as, *farm-er*, *re-print*, *dis-grace-ful*.

(3) In the case of compounds, the divisions fall between the constituents ; as, *horse-man*, *more-over*.

EXERCISES.

1. Punctuate and capitalize and give reasons by referring to definite rules.

- (1) Slovenliness and Indelicacy of character generally go together
- (2) to be totally indifferent to Praise or censure is a Real defect in Character ?
- (3) His work in many respects is very Imperfect
- (4) charity like the sun Brightens all his objects
- (5) We must be wise or foolish there is no medium.
- (6) An upright mind will never be at a loss to discern what is just and true lovely honest and of good report.
- (7) when thy friend is denounced openly and boldly Espouse his cause !
- (8) True gentleness is native feeling heightened and improved by principle
- (9) i am obliged to you sir for your many kind Favors
- (10) He said how much better it is to get wisdom than Gold
- (11) It hurts a mans Pride to say i do not know
- (12) plutarch Calls Lying the vice of slaves !

- (13) vices Like shadows towards the evening of life grow longer
- (14) From law arises security from security curiosity from curiosity knowledge.
- (15) As a companion he was severe and satirical as a friend captious and dangerous in his domestic sphere harsh jealous and irascible.

SUGGESTION TO TEACHER.

To test pupils in the use of capital letters and punctuation, an excellent method is to read an extract to the entire class. The reading should be deliberate and distinct through the whole extract. This will give all a general idea of the nature of the piece to be written. Next, the teacher will read, or rather dictate, at each time, as many words as the class can remember and write, and so on through till the end of the piece is reached. The extracts may be selected from the school readers. When the dictation is finished, each pupil should take a book and compare his work with that in the book, and note the differences. Or the original extract may be copied on the blackboard and the comparisons there made.

2. Distinguish between —

- (1) I, Paul, have written it;
I Paul have written it.
- (2) You did not see him, then?
You did not see him then?
- (3) O Shame! where is thy blush?
Oh, shame! where is thy blush?
- (4) Why, did you not come to us in the beginning of the night?
Why did you not come to us in the beginning of the night?
- (5) The eye, that sees all things, sees not itself;
The eye that sees all things, sees not itself.
- (6) Behold the emblem of thy state in flowers, which bloom and die;
Behold the emblem of thy state in flowers which bloom and die.

- (7) The earth is filled with labors, the works, of the dead;
The earth is filled with labors, the works of the dead.
- (8) His mind was profoundly thoughtful, and vigorous;
His mind was profoundly thoughtful and vigorous.
- (9) 'Twas certain he could write, and cipher too;
'Twas certain he could write and cipher too.

Copy the following paragraphs, using capital letters where needed, and inserting the proper marks of punctuation: —

benjamin franklin was the son of a candle maker in boston in the days when there was only a little village where that great city is now this is a picture of the house in which he was born

this house is not standing now after it was torn down a business block was built on the ground where it stood this block is named for franklin

when franklin was a little boy he used to help his father by working in the shop and by carrying the candles home to customers but he grew tired of this occupation after a while and went to work in a printing office.

the first printer for whom he worked was his older brother who was not always kind to him when he could stand ill treatment no longer he ran away from home and went to philadelphia where he found work in a printing office.

is the earth the only planet that has a moon asked philip Mercury and venus have no moons mars has two and jupiter has four but we can see them only when we look through a telescope replied frank

are all the twinkling stars which one sees on a fine clear night planets inquired philip.

none that twinkle are planets said frank a planet has no light of its own a planet shines just as the moon shines because the sun gives it light

but our earth does not shine said philip

indeed it does explained frank our earth appears to venus and mars as a shining planet

CHAPTER XIV.

Figures of Speech.

Language is thought expressed in words, or mind translated into matter. The human race has, from earliest time, made use of pictures and illustrations in order to help the expression of thought. The more picturesque the expression, the more forcible the thought, and the stronger hold it obtained on those to whom it was addressed. This has led to the use of what is called figurative language, where pictures are used to help express emotion.

Hence, **figures of speech** are peculiar forms of expression used to make thought clearer, stronger, and more attractive.

There are a great number of figures of speech, and they have been classified under different heads. Some of the most common are,—simile, metaphor, allegory, metonymy, synecdoche, hyperbole, personification, climax, and apostrophe.

SIMILE.

A **simile** expresses a resemblance between two things in some particular point. It is usually introduced by *like* or *as*.

The Assyrian came down like the wolf on the fold.

The murmuring pines and the hemlocks stand like Druids of eld.

White as the snow were his locks.

But like a graven image, black Auster kept his place.

Every resemblance is not a simile. The comparison must be limited to some particular point. Thus, *John looks like his brother*, is not a simile.

To make the figure more striking the two things to be compared should be as unlike as possible, and still have one strong point of resemblance in appearance or effect.

If the second term of the comparison is trivial, it tends to make the idea ridiculous; as, —

Her hair drooped round her pallid cheek
Like sea-weed on a clam.

METAPHOR.

The **metaphor**, like the simile, compares one thing to another, but with this difference: the comparison is implied and not expressed.

Simile. — The news was like a dagger to his heart.

Metaphor. — The news was a dagger to his heart.

In the simile, the things compared are carefully distinguished, while in the metaphor they are so intimately associated as to be considered identical.

Thy word is a lamp unto my feet.

All flesh is grass.

All the world's a stage, and all the men and women merely players.

A flood of people filled the street.

Care must be taken not to mix metaphors. It will not do to say, —

The hand of Providence has left its footprints in the sands of Time.

Figurative language must not be mixed with literal; as, —

Washington was the Father of his Country, and the first president of the United States.

ALLEGORY.

An **allegory** is a fictitious story, told for the purpose of teaching some moral truth. The lesson to be taught is not stated directly, but is implied in the narrative. It resembles the simile and the metaphor in that it is a comparison, but this comparison is much more extended, and enters into minute details. One of the best examples of a long allegory is Bunyan's "Pilgrim's Progress."

A short allegory is called a fable or a parable. Good examples of these are Æsop's Fables and the parables of the New Testament.

METONYMY.

Metonymy is derived from two Greek words, meaning *a change of name*. It is a figure of speech where a thing is called, not by its own name, but by the name of something intimately associated with it. The expression *red tape* is thus used to indicate official routine; and *the bench*, *the bar*, *the pulpit* are spoken of instead of the persons occupying them, — the judge, the lawyer, or the minister. The following are examples of metonymy that are in frequent use: —

The kettle boils.

He has a long purse.

The stove bakes well.

The cart was dumped.

In this way the cause is used for the effect, the effect for the cause, the container for the thing contained, and the sign for the thing signified.

SYNECDOCHE.

Synecdoche is that figure by which the name of a part of an object is put in place of the whole. This

gives more vigor to the idea, and conveys to the mind a more striking impression. Thus, *cut-throat* is a stronger term than *murderer*. This figure is very common.

A greed for gold (money).
 All hands on deck !
 Tea will be served at six o'clock.
 We must be loyal to our flag.

Some authorities include under synecdoche instances where the whole is used for a part, but these figures can in most cases be better classified under Hyperbole ; as, —

The cattle upon a thousand hills.
 Ten thousand fleets sweep over thee in vain.

HYPERBOLE.

Hyperbole or **exaggeration** is a figure by which more is said than is literally true. Used with care, it is effective in descriptions of heroic events, or great manifestations of nature ; but it is liable to degenerate into absurdity. It is frequently used in impassioned address.

Then the fierce trumpet flourish
 From earth to heaven arose.

He ran like a whirlwind up the pass.

A shout that shook the towers.

He spoke in bitter words that cut and stung.

A tongue that should move the stones of Rome to rise and mutiny.

A constant use of hyperbole tends to weaken the narrative, and, in conversation, it becomes very tiresome. Avoid the use of extravagant expressions, such as, *a magnificent time*, *tired to death*, *tickled to pieces*, *dreadfully sorry*, etc.

PERSONIFICATION.

Personification is a figure in which we attribute life and emotion to inanimate objects, and speak of them as if they had human powers. This can be done in two ways.

First, by using an adjective or verb which can only be properly applied to an animate object; as, —

Gaunt Famine stalked through the land.
Every clod feels a stir of might.
Let not Ambition mock their useful toil.

Second, by direct address (called apostrophe).

O Death, where is thy sting? O Grave, where is thy victory?
Thou, too, sail on, O Ship of State!
Sail on, O Union, strong and great!

CLIMAX.

Climax is a figure where the members of the sentence, or the sentences, are arranged in the order of their importance. Where the order proceeds from weak to strong, it is a true climax; where it proceeds from strong to weak, it is an anti-climax.

Climax. — Cæsar snatches a shield from a common soldier, puts himself at the head of his broken troops, darts into the thick of the battle, rescues his legions, and overthrows the enemy.

Anti-climax. —

O dear! oh dear! what shall I do?
I've lost my wife and seed corn too!

APOSTROPHE.

Apostrophe is a figure in which the speaker or writer breaks away from the previous method of discourse, and directly addresses some person or thing; as, —

O fortune, fortune! all men call thee fickle. — SHAKSPEARE.

GLOSSARY.

Grammatical Terms.

[L. = Latin; Gr. = Greek; Fr. = French.]

Abbreviate, L. *abbreviare*, *ab*, from, and *breviare*, to shorten, from *brevis*, short. L. for Latin, Gr. for Greek, Fr. for French, are abbreviated words.

Abbreviation, L. The act of shortening.

Abridged, Fr. *abrégé*, to shorten; derived from the L. *abbreviare*. Dependent clauses, adjective, and adverbial, are often abridged; as, The man, *who was sick*, will get well = The *sick* man will get well. I wish *that I could read the book* = I wish *to read* the book.

Absolute, L. *absolutus*, from *absolvere*, to loose from, *ab* and *solvere*.

A noun or pronoun is said to be in the *absolute case* in such sentences as the following: The *ship* having sailed, the citizens returned to their homes. The *general* having fallen, the soldiers retreated.

Accent, Fr. *accent*, L. *accentus*; *ad* + *cantus*, a singing, *canere*, to sing. Accent is a greater stress of voice on one syllable in a word than on another syllable.

Active, Fr. *actif*, L. *activus*, from *agere*, to act; to put in motion. *Active verbs* represent their subjects in an active state. The *active voice* represents the subject as acting.

Adjective, L. *adjectivum*, from *ad*, to, and *jacere*, to throw. Literally, *throwing to a noun*.

Adjunct, L. *adjunctus*, from *adjungere*, *ad*, to, and *jungere*, to join.

Words added to any one of the principal parts of speech are sometimes called *primary adjuncts*, and words added to other adjuncts are *secondary adjuncts*. Consequently *adjuncts* are divided into three classes: *Adjective*, *adverbial*, and *explanatory*.

Adnominal, L. *ad* + *nomen*, noun, to a noun. An *adnominal word*, *phrase*, or *clause* is one which limits a noun or pronoun.

Adverb, L. *adverbium*, from *ad* and *verbum*, word or verb; added to a verb.

Adverbial, L. *adverbialis*, pertaining to an adverb, or of the nature of an adverb.

Adversative, L. *adversativis*, Fr. *adversari*, *ad* and *vertere*, to turn to. *Adversative conjunctions* are those which unite elements in opposition to, or in contrast with, each other; as, I go, but I will return.

Analysis, Gr. *analysis*, from *ana*, again, and *luo*, to loose. *Analysis* is the process of separating a sentence, a clause, a phrase, or a word into its constituent elements.

Antecedent, L. *antecedens*, from *ante*, before, *cedere*, to go. The noun to which a pronoun refers, or for which it stands, is its *antecedent*.

Apostrophe, Gr. *apo*, from, and *strophe*, a turning, turning away, turning from. In grammar it is used in two senses: a turning from, and to denote the omission of a letter or letters, and as the sign of the possessive case.

Apposition, L. *appositio*, from *ad* and *ponere*, to place, to place to. A noun that describes or explains the meaning of another noun or pronoun is in apposition with it; as, William the Silent was a clear-sighted statesman.

Arrangement, Fr. *arranger*, to range, to set in a row. The arrangement of the elements in the construction of a sentence refers to the position each should occupy.

Article, L. *articulus*, from *artus*, joint, to joint, to fit; hence in grammar the words *a*, *an*, and *the*, used to limit nouns.

Assertive, L. *assessere*, *ad* + *sesere*, to join or bind together. A sentence that affirms a fact or statement. The same as a declarative sentence.

Auxiliary, L. *auxiliaris*, from *auxilium*, help, aid. *Auxiliary verbs* are those used to help conjugate other verbs. They are *helping verbs*, but they derive some force from their original meaning.

Base, Gr. *basis*, a stepping-stone, a step, a pedestal. The *base* of a sentence is the essential elements; as, *subject*, *verb*, *object*, *complement*.

- Capital**, L. *capitalis*, from *caput*, head. Applied to a letter, it means a *leading* or *heading* letter.
- Cardinal**, L. *cardinalis*, from *cardo*, the hinge of a door, that on which a thing turns or depends. Applied to the numbers *one*, *two*, *three*, etc.
- Case**, L. *casus*, from *cadere*, to fall. *Case* is literally a falling off from the nominative or first state of a word; it also denotes the relation of a noun or pronoun to other words.
- Clause**, L. *clausa*, from *claudere*, to shut. A *clause* is a proposition used as a part of a sentence. It may be independent or dependent. Dependent are of three kinds: (1) *Noun clauses*; (2) *adjective clauses*; (3) *adverbial clauses*.
- Climax**, Gr. *klimax*, ladder. *Climax* is a figure of rhetoric so arranged that each succeeding idea rises higher than its predecessor till the highest is reached.
- Collective**, L. *collectivus*, from *collectus*, from *col* + *legere*, to bind together. An aggregate of individuals in one group regarded as a single thing; as, *army*, *jury*, *nation*.
- Colon**, Gr. *kolon*, L. *colon*, limb, member. Used to separate parts of a sentence when the sense is complete and the parts are nearly independent.
- Comparison**, L. *comparatio*, from *comparare*, — *con*, together; *par*, equal. *Comparison* is the change in adjectives and adverbs to express different degrees in either quality or quantity.
- Complement**, L. *complementum*, from *complere*, *con* + *plere*, to fill with. A *complement*, as used in grammar, is a noun, a pronoun, or an adjective added to a verb or a verbal to complete its meaning. *Complements* are, therefore, divided into three classes: (1) *Object complements*; (2) *attribute complements*; (3) *objective complements*.
- Complete**, L. *con* + *plere*.
- Complex**, L. *complexus*, from *complectere*, — *con* + *plectere*, to twist. The word *complex* is applied to sentences, clauses, and phrases.
- Composition**, L. *compositio*, from Fr. *com* + *poser*, to place, to put together. The act or art of uniting different things. The art of literary construction.
- Conjugation**, L. *conjugatio*, from *con* + *jugare*, to join. *Conjugation* is the variation in verb-forms to express voice, mode, tense, person, and number.

Conjunction, L. *conjunctio*, from *con* + *jungere*, to join. The primary office of conjunctions is to join sentences.

Conjunctive, L. *conjunctivus*, from *con* + *jungere*, to join; serving to unite or to join.

Connectives, L. *connectere*, from *con* + *nectere*, to bind. The connectives are relative pronouns, conjunctions, conjunctive adverbs, and prepositions.

Consonants, L. *consonans*, from *consonare*, from *con* + *sonare*, to sound with; to sound at the same time; to agree. The letters of the alphabet that are not vowels.

Construction, L. *constructio*, from *construere*, from *con* + *struere*, to bring together; to pile up, to set in order. The arrangement of the words in a sentence.

Contraction, L. *contractio*, from *contrahere*, from *con* + *trahere*, to draw with, to draw to. The shortening of a word.

Co-ordinate, L. *co* + *ordinatus*, from *ordinare*, to regulate. Equal in rank.

Copula, L., from *copulare*, to join. The word which unites, or joins, the subject and predicate of a sentence. *Copula* is used more extensively in logic than in grammar.

Correlative, L. *cor* + *relativus* — *cor*, together; *relativus*, related. In grammar, having a mutual relation.

Criticism, Gr. *kritikos*, from *krinein*, to judge, to discern. *Criticism* refers to the principles and rules which regulate the practice of critics.

Dative, L. *dativus*, from *dare*, to give. The case of a noun which expresses the remoter object, and is indicated in English by *to* or *for* governing the object; as, He gave *me* a book.

Declension, L. *declinatio*, from *declinare*, from *de* + *clinare*, to incline, to turn down. The *declension* of a noun or pronoun is to name all its cases in both numbers.

Declarative, L. *declarativus*, from *declarare*, from *de* + *clarare*, to make clear. *Declarative* is applied to sentences which assert a fact, or affirm a proposition.

Defective, L. *defectivus*, from *deficere*, to desert, fail, be wanting. A verb is *defective* when it lacks any of its principal parts.

Dependent, L. *dependens*, from *dependere*, from *de* + *pendere*, to hang. *Dependent* is used in speaking of adjective or adverbial clauses.

Derivative, L. *derivativus*, from *derivare*, to lead, to turn off as a stream or brook. A word derived from another word.

Diagram, Gr. *diagramma*, from *diagraphēin*, from *dia*, through; *graphein*, to draw, to write. In grammar, a *diagram* is a picture of the analysis of a sentence.

Element, L. *elementum*, a first principle, an ultimate part of anything. An *element* is a word or a group of words that performs a distinct office in language. The English language has three elements: 1. *words*; 2. *phrases*; 3. *sentences* (independent and dependent).

Ellipsis, Gr. *elleipsis*, from *en*, in, and *leipein*, to leave. *Ellipsis* is a figure of syntax by which words omitted in a sentence are readily supplied.

Errors, L. *errare*, to err, to wander. Mistakes or wanderings in the use of language. Applies more especially to wrong forms of words, and faulty arrangement.

Etymology, Gr. *etumologia*, from *etumon*, the true literal sense of the word, and *logos*, discourse. That division of grammar which treats of the origin, variation, derivation, and properties of words.

Euphony, Gr. *euphonia*, from *eu*, well, and *phone*, sound, a pleasing or sweet sound.

Example, L. *exemplum*, what is taken out.

Exclamatory, L. *exclamare*, from *ex* + *clamare*, to cry out, to utter with vehemence.

Explanation, L. *explanatio*, from *explanare*, *ex* + *planare*, out + to make level or plain. Clearing from obscurity.

Expletive, L. *expletus*, from *explere*, — *ex*, out; *plere*, to fill. A word merely added to fill up a vacancy.

Factitive, L. *factitivus*, from *facere*, to make. A *factitive* object is a second direct object after such verbs as *make*, *create*, *appoint*, etc. They made *him* general.

Feet, foot. The words *feet* and *foot* refer to poetry. A line of poetry consists of successive combinations of syllables called *feet*. A foot contains either two or three syllables. To divide the verses of a poem into feet is scanning.

Feminine, L. *femininus*, *femina*, a woman.

Figure, L. *figura*, a form or shape. *Figures* are divided into two kinds: (1) *Figures of grammar*; (2) *figures of rhetoric*. The first are intentional deviations from the ordinary construction

of words, and the second are intentional deviations from the ordinary application of words.

Form, L. *forma*, shape, figure, image, outline, plan, etc. The particular shape, structure, or variation of a part of speech. These forms are spoken of as *noun-forms*, *adjective-forms*, *verb-forms*, etc.

Gender, L. *genus*, race, kind. A classification of nouns with respect to sex.

Genitive, L. *genitivus*, from *gignere*, to beget. The *genitive case* in Latin and Greek corresponds to the possessive in English. A few English grammarians called the possessive the genitive.

Government, L. *gubernare*, to steer, to pilot. *Government* is the power one word has over another. It is applied to nouns, pronouns, verbs, participles, and prepositions.

Grammar, Gr. *gramma*, a letter.

Grammatical predicate, **grammatical subject**. These are the essential elements of a sentence as distinguished from the logical or expanded elements.

Hyperbole, Gr. *hyperbole*, from *hyperballein*, — *hyper*, over, and *ballein*, to throw, to throw over or beyond. An exaggerated figure of speech. Macaulay calls it the bolder kind of speech; that it lies without deceiving.

Hyphen, Gr. *huphen*, from *huph* and *en*, under one, into one, together; from *hupo*, under, and *en*, neuter of *eis*, one. The mark placed under to show that a letter is omitted from a word.

Imperative, L. *imperativus*, from *imperare*, to command.

Indicative, L. *indicativus*, from *indicare*, to proclaim. The mode that points out.

Indirect, L. *directus*, from *dirigere*, to direct. *Indirect object* is the more remote object in a sentence.

Inflection, L. *inflexis*, from *in* and *flectere*, to bend.

Infinitives, L. *infinitivus*, from *in*, not, and *finire*, to limit. Not limited.

Interjection, L. *interjectio*, from *inter*, between, and *jacere*, to throw.

Interrogative, L. *interrogatus*, from *interrogare*, from *inter*, between, and *rogare*, to ask. Such sentences as ask questions.

Intransitive, L. *intransitivus*, from *in* and *transitivus*. Applied to verbs that do not take object complements to complete their meaning.

Irony, L. *ironia*, from Gr. *ieron*, a dissembler in speech ; ridicule.

Irregular, L. *regularis*, from *regula*, a rule, from *regere*, to guide, to rule. Applied to verbs that do not form their past indicative and past participle by the addition of *ed* to the present indicative.

Italics, L. *Italicus*, relating to Italy. A kind of letter.

Language, L. *lingua*, the tongue.

Letter, L. *littera*, a letter, a mark, or character used to represent a sound of the human voice.

License, L. *licentia*, from *licere*, to be permitted. The deviation from a rule.

Logical, Gr. *logos*, from *legein*, to say, to speak. The science of the laws of thought as thought. In grammar, *logical* is applied to the expanded subject as well as to the expanded predicate.

Loose. This word is applied to such sentences as appear to reach the end of the thought before the sentence is finished.

Lyric, Gr. *lura*, a lyre. Poetry to be set to music. This kind of poetry usually includes songs, odes, elegies, and sonnets.

Masculine, L. *masculinus*, from *masculus*, a male.

Metaphor, Gr. *metaphora*, from *metapherein*, to carry over, to transfer, from *meta*, beyond, over, and *pherein*, to bring. A word used to imply a resemblance ; as, All the world's a stage.

Metonymy, Gr. *metonumia* ; *meta* indicating a change, and *onuma*, from *onoma*, a name. A figure of speech in which one word is put for another which suggests it ; as, He drank a bottle of wine. Here the container is put for the thing contained.

Meter or **metre**, Gr. *metron*, measure. The arrangement into verse of definite measures of sound, definitely accented.

Modal, L. *modus*, measure. An adverb that modifies an entire sentence is called a *modal*.

Mode, **mood**, L. *modus*, manner. It refers to the use of the verb.

Modification, **modifier**, L. *modificatio*, from *modificare*, *modus*, limit ; *ficare*, to make. To *modify* a word is to change its application, or to add to its meaning, or to restrict its use.

Multiplicative, L. *multiplicatus*, from *multiplicare*, from *multiple*, many folds. Applied to adjectives which show repetition ; as, *three-fold*, *four-fold*, etc.

Negatives, L. *negativus*, from *negare*, to deny. *Negatives*, either words or propositions that deny.

Neuter, L. *ne*, not, and *uter*, whether. In grammar, *neuter* is applied to nouns and verbs; nouns without gender, and verbs that take predicate nominatives.

Nominative, L. *nominativus*, from *nominare*, to name, from *nomen*, name. The *nominative case* is the subject of a sentence.

Noun, L. *nomen*, a name. The name of anything.

Numerals, L. *numeralis*, from *numerus*, number. *Numeral adjectives* are divided into *cardinal*, *ordinal*, *multiplicative*.

Object, object complement, objective complement, L. *objectivus*, from *ob*, against, and *jacere*, to throw. Transitive verbs and prepositions require objects or nouns in the objective case. An *object complement* of a sentence completes the predicate and names the receiver of the act. The *objective complement* completes the assertion and belongs to the object.

Orthoepy, Gr. *orthoepia*, from *orthos*, right, and *epos*, a word, to utter words correctly.

Orthography, Gr. *orthographia*, from *orthographos*, writing correctly; *orthos*, right, and *graphein*, to write. That division of grammar which treats of letters, syllables, separate words, and spelling.

Paragraph, Gr. *paragraphos*, from *paragraphein*, to write beside; *para*, beside, and *graphein*, to write. A distinct part of a discourse or writing.

Parenthesis, Gr. *parentithenai*, to put in beside, to insert, from *para*, beside; *en*, in; *tithenai*, to put, to place.

Parsing, L. *pars*, a part. To tell what part of speech a word is, to give all its properties, and to show its relation to other words.

Participle, L. *participium*, from *particeps*, sharing; from *pars*, part; *capere*, to take. A part of speech of the nature of a verb and an adjective.

Passive, L. *passivus*, not active. *Passive verbs* are those which represent the subject in a receiving or passive state.

Period, Gr. *periodus*, from *peri*, around; *odos*, a way.

Person, L. *persona*, from *personare*, to sound through; from *per*, through, and *sonare*, to sound. The original meaning of *person* was a mask, worn by actors. In grammar *person* refers to the speaker, the person spoken to, or the person or thing spoken of.

Personification, L. *persona* and *facere*, to make; treating an inanimate object as if it were alive.

- Phrase**, Gr. *phrasis*, from *phrazein*, to speak. A group of words.
- Pleonasm**, Gr. *pleonasmos*, from *pleonazein*, to be more than enough. Too many words.
- Plural**, L. *pluralis*, from *plus*. More than one.
- Possessive**, L. *possessivus*, from *possidere*, to possess. Denotes possession or ownership.
- Potential**, L. *potentialis*, from *posse*, to be able. That form of the verb which expresses possibility, power, etc.
- Predicate**, L. *praedicatum*, from *prae*, and *dicare*, to proclaim. The *predicate* is that which is affirmed or denied of the subject.
- Prefix**, L. *praefixus*, from *praefigere*; *prae*, before, and *figere*, to fix; fixed before.
- Preposition**, L. *praepositio*, from *prae*, and *ponere*, to put, to put before.
- Pronoun**, L. *pro* and *nomen*.
- Proposition**, L. *propositio*, from *pro* and *ponere*. A sentence in which two objects of thought agree or disagree.
- Prosody**, Gr. *prosodia*, from *pros*, to, and *ode*, song; a song sung to or with an accompanying song. That division of grammar which treats of the quantity of syllables, of accent, and of the laws of versification.
- Punctuation**, L. *punctum*, a point. *Punctuation* is the art of dividing written or printed matter by means of points.
- Question**, L. *quaestio*, from *quaerere*, to seek for, to ask, to inquire.
- Quotation**, L. *quotus*, what number, how many. That which is quoted or cited.
- Radical**, L. *radix*, root. A *primitive* or *root* word.
- Reciprocals**, L. *reciprocus*, the pronoun phrases *each other* and *one another*.
- Reflexives**, L. *reflexus*, from *reflectere*, to reflect back. A verb whose object is the same as the subject; as, He kicked *himself*. *Himself* is a reflexive object.
- Relatives**, L. *relativus*, from *referre*, from *re*, again, and *ferre*, to bear; p.p. *relatus*. In grammar referring to an antecedent.
- Responsives**, L. *responsivus*, from *re*, and *spondere*, to promise. Words that are used to answer questions; as, *yes*, *no*, etc.
- Review**, L. *revidere*, from *re*, again, and *videre*, to see. To go over again.

Rhetoric, Gr. *rhetor*, an orator. The art of writing and speaking effectively.

Rhyme, A.-S. *rime*, correspondence of sound at the end of lines.

Sarcasm, Gr. *sarkasmos*, from *sarkazein*, to tear flesh like dogs.

Satire, L. *satira*, from *satura*, a dish filled with various kinds of food; keen and trenchant wit.

Semicolon, L. *semi*, and Gr. *kolon*, limb or member.

Sentence, L. *sententia*, from *sentire*, to discern, to feel, to think.

A thought put into words.

Simile, L. *similis*, like. *He is like a lion.*

Spelling, A.-S. To express a word by its proper letters correctly arranged.

Spondee, Gr. *sponde*, a drink offering. A poetic foot of two syllables.

Stanza, L. *stans*, from *stare*, to stand. A number of lines or verses forming a division of a poem.

Subject, L. *subjectus*, through an old form of Fr. *sujet*, thrown under. In grammar, that of which something is affirmed or predicated.

Subjective. Same as above.

Subjunctive, L. *subjunctivus*, from *sub* and *jungere*. This mode is used to express a statement or supposition, not as a fact, but as thought of.

Subordinate, L. *sub*, under, and *ordinatus*, from *ordinare*, to set in order, to arrange. An element which is second in rank; used to limit or modify another element.

Sub-vocal, L. *vox*, voice; *sub*, under, and *vox*, voice. Breath and voice combined.

Suffix, L. *suffixus*, from *sub*, under, and *figere*, to fix. A word, syllable, or letter joined to the end of a word.

Superlative, L. *superlativus*, *superlatus*, from *superferre*, to carry over or beyond. Exceeding all others.

Syllable, Gr. *sullambanein*, *sullabe*, that which is held together; *sun*, with, and *lambanein*, to take. Taking sounds together.

Syncope, Gr. *sugkope*, a cutting up. To take out a letter or a syllable from a word.

Synecdoche, Gr. *σύν*, *syn*, with *ἐκδέχασθαι*, to receive. A word that expresses either more or less than it actually denotes.

Synopsis, Gr. *sunophis*, from *syn*, together, and *ophis*, a sight. A general view.

Syntax, Gr. *suntaxis*, from *sun*, with, and *tassein*, to put in order. That division of grammar which treats of the structure of the sentence.

Synthesis, Gr. *sun* and *tithenai*, to place. Putting together, making a whole from elements.

Tautology, Gr. *tautologia*, a repetition of the same meaning.

Tense, L. *tempus*, time.

Transitive, L. *transitivus*, from *trans*, across, and *ire*, to go. A verb that requires an object to complete its meaning.

Trochee, Gr. *trokaios*, from *trochein*, to run. A poetic foot of two syllables.

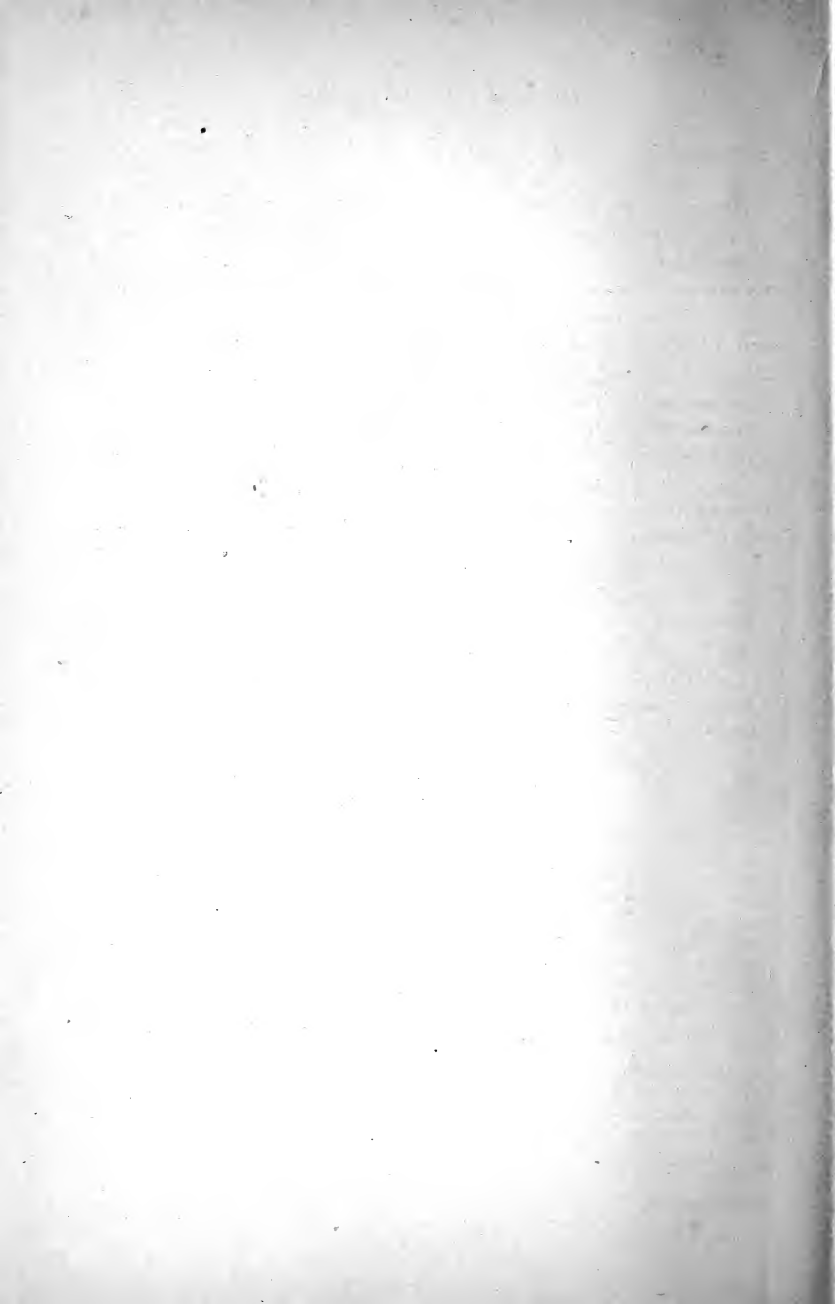
Trope, Gr. *tropos*, from *trepein*, to turn.

Verb, verbal, L. *verbum*, a word. Infinitives and participles are called *verbals*; also a word that is derived from a verb and performs the office of a noun, an adjective, or an adverb, is called a *verbal*.

Versification, L. *versificatio*, the art or practice of making verses.

Vocative, L. *vocativus*, from *vocare*, to call. The case form of a noun in which an address is used.

Voice, L. *vox*, voice. To speak, to mention. *Voice* in grammar is the variation in the transitive verb to show whether the subject acts or receives the act.



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